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DRAMATIC MIRROR

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GEORGE FULLER GOLDEN.

The Matinee Girl



THE fine old spirit of Thanksgiving was abroad in the profession last week. Not that the boys and girls were any more inclined to count their professional mercies, or to cease the grumbling that is their fixed habit, than is usual with them; but the more genuine spirit of giving others reason for thanks obtained.

For instance, a male star who made a hit on Broadway last season has made glad the heart of a minor member of his company. Afflicted by a case of facial paralysis, the girl was in the deep waters of dejection, when one night the star noticed the curious twitching of her face. He watched her in the apparently unseeing manner of the well-bred and the kind of heart. The odd involuntary twitching went on, and the girl's eyes were full of tears of fright and apprehension and a great despair.

In the wings the star spoke to her kindly and drew from her the reluctant story of the sudden affliction, of debt and of a salary already laid out for many weeks ahead. In a brief kind way he instantly met the situation. "You must go to a hospital," he said.

"But—"

"Your place in the cast will be held for you until you are well."

"But—"

"And your salary will go on until you do return."

On Thanksgiving Day the girl wrote from the hospital: "I am well again and will leave the hospital to-morrow. Next week I will join the company. But please let me tell you now that you have filled a heart and life with Thanksgiving."

Another story that I can vouch for is of a woman's humanity to woman. My heroine is a clever and ambitious actress who did brilliant work early this season in a play that lived but a few weeks on Broadway.

She was expecting to sign for a good part in a certain New York success and was in radiant mood about it. Gone were the horrors of the one night stands she had dreaded. She would be in New York for the rest of the season. She would have all the advantages that means to an actress. Surely her star was near its zenith.

On the day before she expected to sign the contract she heard that a woman she knew had expected to get the part until she asked for it. The woman who had failed was in dire need, our heroine was informed, and her mother is an invalid.

"Marie says she can't go on the road with her and that she dare not leave her," she was informed.

There is no use of extending this story. It was not easy to do what the girl did next day. She could scarcely have had a comfortable night while making up her mind to do it. The point is that the next morning she went to the manager's office and declined the part. The other candidate got it, and the clever and ambitious girl is playing with a road company.

A girl who has played leads with several American stars in recent seasons told me of her last delicious Thanksgiving Day. "I was in Chicago," she said. "I was fearfully homesick. It was raining. I had had a row with the stage manager and was ready for a two weeks' notice. I went down to the dining room to dinner and the only person in the room was a man who looked as lonely and miserable as I felt. The room was so still that the man and I could hear the crunching of each other's teeth as we ground away at our food. It was awful. I vowed I would never spend another such Thanksgiving."

"What will you do?"

"The practical question puzzled her. 'I don't know,' she answered, 'but I will never be so miserable again.'"

A telegram from a Southern city was a later answer to the question.

"Wish you a bully Thanksgiving, old girl! I'm waiting on table at a newsboys' dinner. Donated jelly tarts for 250. Having time of my life."

Personally I offered up in my orisons on the day a sign of thanks because Emma Carus has reformed her voice.

Oh, that voice that once was! I would not wish that my worst enemy might find it. Once I had to brace my feet in the middle of the chair in front and grip the arms of my own in a deadly vise to listen to it. That was while Emma was singing down to her audience in deep, awful, cellar tones. So the other afternoon, when she came on looking gorgeously lovely as Lady Peacock in Woodland, I went through the same maneuvers of painful preparation.

Emma opened her smiling mouth and emitted a rolling mezzo soprano note, but I still held the arms of the chair and set my teeth. That note was an accident, a mere vocal vagary. She would fall into the cellar again.

But she didn't. The soft, womanly notes followed each other prodigally. Twice she played around the cellar door. There was a little hinged grating and I trembled. Lady Peacock stayed out of the vocal subway. They say she has forsworn it, that she sang baritone in response to popular demand.

So popular demand is to blame. Oh that popular demand had one trousers seat and I an adequate slipper!

"This is one of the times when I wish I wasn't an actress!"

It was a drear afternoon at rehearsal. Marie Cahill was literally in Nordland. Her

big blue eyes were ludicrously sorrowful. She was in her usual purple funk before an opening. They last three weeks and induce thoughts of suicide. She always comes out of them in a fine, rosy glow the opening night, and treats the audience as though it were a big baby having the soles of its feet tickled. So nobody minds Marie at rehearsal.

Low Fields is a dresser so immaculate that he more than suggests the dandy. I hear that as a country dandy he, with Miss Cahill, will try to break into society in one of the best scenes in the new piece.

The dignity of Robert Mantell and Marie Booth Russell was shattered by a ten-year-old in their company who plays, quite regally, the Prince of Wales in Richard III.

Little Irene Hunt, who plays the Prince, is a recent graduate from melodrama, and still likes her dramatic meat dark.

At the first rehearsal of Richard Irene sat in a far corner keenly observant.

"Come on, right third entrance," Mr. Mantell directed Miss Russell, "with the bier."

Laughter from a far corner brought cruel Richard and sad Lady Anne to a standstill.

"What's the matter, Irene?" demanded the star.

Wales trembled, then asserted herself.

"You told Miss Russell to come on with the bier. I wondered if she was bringing a bottle or rushing the growler."

THE MATINEE GIRL.

GEORGE FULLER GOLDEN.

The first page of THE MIRROR this week shows George Fuller Golden, the American monologist, who returned to his native land a few days ago after a long stay in England, during which he proved to the British that genuine American humor can be put forward in such a way on the stage that it can be understood and enjoyed even in England. Although Mr. Golden's greatest success was made at the Palace Theatre of Varieties he also played a strong comedy part in The Love Birds, a musical comedy, at the Savoy Theatre.

Mr. Golden is Big Chief of the White Rats of America, and that organization gave him a rousing welcome at a dinner that took place at mid-night on Saturday, Nov. 19, at the Lodge rooms in this city. After the dinner, which was elaborate, had been disposed of, Mr. Golden was toasted again and again. Those who did not make speeches entertained by giving burlesque imitations of other actors and also of themselves.

Jollity was the watchword and the occasion was one to be remembered with great pleasure, especially by the guest of the evening. The Committee of Arrangements was composed of John Le Clair, Joe Bonnell, and Ren Shields, and to them is due the success of the affair. Those present were Mr. Golden, George M. Cohan, Tom Lewis, Sam J. Ryan, David Montgomery, R. C. Mudge, Charles McDonald, Harry C. Stanley, Bobby Gaylor, John Le Clair, Joe Bonnell, J. E. Burk, Walter Le Roy, Edward Prevost, George W. Monroe, George Evans, Ren Shields, George Delmore, James H. Powers, and E. V. Greene. The invited guests were George Conside and A. Nasmith.

OSCAR HAMMERSTEIN'S INVENTION.

Oscar Hammerstein gave a novel holiday party Thanksgiving Day afternoon on the stage of the new New Fields Theatre in West Forty-second Street, of which he is the designer, builder and owner. The party was in the nature of a demonstration of a new invention by Mr. Hammerstein, and the guests were representatives of the Building and Fire departments and several theatre managers. Mr. Hammerstein's invention consists of the utilization of the gridiron as a fire fighting apparatus. This theatre, which will be opened this (Tuesday) evening, is the only playhouse in the world in which the system is installed. The hundreds of iron pipes composing the gridiron are converted into an immense system of flood pipes, which from their height of seventy feet above the stage floor can be made to liberate a deluge of water in which flame can live. Slidably by pulleys a chain on the stage can open the valves of roof tanks, each containing 5,000 gallons of water, are opened and the flood pours down the side walls of the house and thoroughly drenches every other portion of the stage. So substantial is this midair flooring of pipes that they will sustain the full force of twenty riggers employed.

PAULINE HALL LOSES SUIT.

Once again the courts of this city have decided that an oral contract between a stage player and a manager is not valid. Judge Seabury Nov. 23 dismissed the suit of Pauline Hall McEllan against Percy Williams, vaudeville manager, to recover \$400 for alleged breach of contract. A. H. Hummel appeared for the actress and Louis J. Vorhaus, of House, Grossman and Vorhaus, for Mr. Williams.

Mr. Hummel said that his client never had booked for less than \$500 a week, but the consideration of a two weeks' contract she had agreed to appear one week in Brooklyn and one week in Manhattan for Mr. Williams at \$400 a week. Mr. Hummel said the contract for the first week was in writing, but the agreement for the second week was oral. She appeared one week in Brooklyn, but did not get the second week in Manhattan.

Mr. Vorhaus contended that the written contract offered in evidence was complete, and if an oral contract had been made it should have appeared in the written document. He cited decisions of the Court of Appeals. Judge Seabury therefore took the case from the jury.

BROOKLYN ACADEMY DIRECTORS.

The directors of the new Brooklyn Academy of Music, which is to be rebuilt as soon as the remainder of the needed capital can be raised, elected officers at a meeting in the Temple Bar Building on the afternoon of Nov. 21. They are as follows: Ex-Mayor Charles A. Schieren, chairman; Willis L. Ogden, vice-chairman; Edwin C. Ward, secretary; Crowell Hadden, treasurer; Executive Committee: Alfred T. White, Abraham Abraham, Frank Bailey, Wilhelm Mynderse, and Lowell M. Palmer; Finance Committee: Henry Batterman, Robert B. Woodward, and Charles M. Pratt.

BELASCO SECURES ACADEMY.

Following the revival of William A. Brady's production of Siberia at the Academy of Music, which will begin in four weeks, David Belasco will take two of his productions to that theatre and likely finish out the season there. Mr. Belasco has planned to revive both The Darling of the Gods and also present Sweet Kitty Bellairs on the stage of the Academy, and both plays will begin with at least eight weeks' time, which will be extended should the engagements prove profitable.

ENGAGEMENTS.

Carrie Lamont, of the Cummings Stock company, Lafayette Theatre, Detroit, to take the leading woman part in Flood Tide, under the management of A. R. Nash.

Walter F. Kidder, formerly in advance of Forenaugh and Sells Brothers and Barnum and Bailey shows, to go with the Great Wallace Show in the same capacity.

W. A. Howell, formerly with For Her Children's Sake, by Henry Matelli, to succeed Robert Bellwood as Sam Yoken in The Volunteer Organist.

William N. Smith, for Over Niagara Falls company (C).

Thomas P. Holer, for the reporter in Over Niagara Falls (A).

Harriet Burt, for her former part in The Prince of Pilsen at Montreal.

SOUTH AFRICA.

Johannesburg Amusements—Grand Opera at Durban—Chinese Vaudeville Entertainers.

(Special Correspondence of The Mirror.)

JOHANNESBURG, S. A., Oct. 10.

The return engagement of the Brough Comedy company at His Majesty's, which ended Oct. 1, was financially just as disappointing as on its former visit. It is difficult to understand why Johannesburg playgoers failed to give this sterling combination the support to which they were entitled. The repertoire included some of the biggest English and American successes produced in recent years. The Marriage of Kitty, The Second Mrs. Tanqueray, The Gay Lord's Quest, Are You a Mason, and The Duke of Killcrankie were all presented in the best manner possible by a cast that would have done credit to a London or New York theatre. The members of the press and every one who took the opportunity of visiting the theatre during the engagement were enthusiastic in their praise of the really polished acting of several members of the company. The country has not quite recovered from the severe depression occasioned by the late war. Delay has been experienced in securing sufficient unskilled labor to restart all the lines (the chief industry of South Africa), and naturally the public cannot afford to be as generous in patronizing the theatre as they otherwise would be, but notwithstanding this, whenever the Galety musical plays have been offered by the Wheeler management capacity houses have been the rule, so the only conclusion that can be arrived at is that probably Johannesburgers have no longer a taste for anything but this form of entertainment. Mr. Brough and his associates can at least leave with the gratification of knowing that their performances were appreciated by all who witnessed them.

The Galety company returned for the fourth and positively the last time Oct. 3. The engagement is for four weeks, and is being devoted to revivals. The ever-popular Treador was the offering during the opening week, and the current attraction is The School Girl. Florodora is underlined for next week, 17-22, with The Country Girl to follow. The success achieved by this company during its eighteen months' tour of the country has been phenomenal, especially has been the case in Johannesburg. The only piece that failed to attract was The Medal and the Maid. Among the artists the most conspicuous successes were made by Myles Clifton, Victor Goulet, Lane Ballif, Arthur Grover, Gertrude Lester, Nora Brocklebank, Maud Marsland, Nellie Palmer, Lillian Pollard, Violet Moors, and Florence Haydon. Andrew McCunn is the musical director and Walter McEwen stage-manager and producer. The company will return to England at an early date, and will be replaced by an entirely new organization now in course of formation in London, which will present The Duchess of Dantzic, Veronique, The Cingalee, The Cherry Girl, and The Orchid.

The Moody-Manners English Opera company commenced its South African tour at the Theatre Royal, Durban, Monday, Oct. 3, and according to the critics of that city scored a brilliant triumph. Among the principals, many of whom have won distinction at Covent Garden and elsewhere, are Misses Rex, Lillian Cooch, Florence Ballantyne, and Messrs. Stephenson, G. Neilson, Marshall Vincent, G. Turner, and Umberto Salvi. The chorus and orchestra is the most powerful ever heard in this country. Every idea of the composer will have full expression, and by the instrumentalists especially we are promised effects which we have never heard before. The Johannesburg season will open Nov. 1 at His Majesty's, and is for seven weeks. Already seats for the opening performances are at a premium, and a second series of books of season tickets have nearly been absorbed, which augurs well for the success of Messrs. Wheeler's venture from a financial viewpoint.

The tour of Jean Gerardy, the eminent cellist, and his concert party was concluded at Cape Town a few days ago, and the artists have sailed for England. The four concerts given in Johannesburg at the Wanderers' Hall were not notable for the numbers that attended, which was directly accountable to the unsuitability of the building, which is not adapted for high-class concerts, having been constructed for use as a skating rink, and is little better than a huge barn. Two Sunday evening concerts, however, were given at His Majesty's Theatre, when every seat was occupied. The audiences were genuinely enthusiastic over the feast of melody provided by such brilliant artists as Jean Gerardy, Alice Hollander, contralto; Julia Davies, soprano; Sidney Bidden, baritone; Gwendolyn Mason, solo harpist, and Herr Benno Scherck, accompanist.

The four new turns that made the South African debut at the Empire Monday, Oct. 3, all claim the land of the Stars and Stripes as their home. Billy Hobbs, however, has not displayed his talents in the States for some thirteen years, having been a prominent member of the Mohawks, Moore and Burgess and other minstrel organizations in Great Britain. As an American coon delineator Billy Hobbs presents an act of undeniable merit. His songs were well chosen and were sung in a manner which created a most favorable impression, and as a dancer he is great. Hazel Burr instantly won favor for her vocalisms. Clara Moore, a serio-comic artist, was acceptable. Owing to a fire at sea on board the steamer that was bringing the Ching Ling Foo Troupe from the Far East, the star turn failed to put in an appearance the first three nights of the new company, so a sister of the last-named woman, Carol McCamos, appeared as a substitute. Miss McCamos is an American whistler, vocalist and dancer of most pleasing personality, whose act is dainty and attractive from start to finish, and she won evidence of favor from all parts of the house. Two nights later, as the Chinese had still not arrived, Mr. Hyman to further strengthen the company engaged M. D. Waxman and Harris Fineberg to produce the sensational sketch, Humanity, which was exploited a few years ago in London and the English provinces by John Lawson with tremendous success. Mr. Fineberg was a leading member of Lawson's company.

Although not billed as the headliners, the most interesting of the turns that remain in the programme for another three weeks is the marvelous triple bar performance by the Marlow-Dunhams, the graceful feats on the revolving trapeze by the woman of the trio; Ben Dunham's remarkable somersaults from bar to bar, together with the comedy interpolations by Marlow, combine to make their act one of the finest on the vaudeville stage. As I predicted in my last letter, humorous Lizzie B. Raymond has become a firm favorite. Kitty Corrie is a sweet-voiced and refined comedienne and dancer. Hyman Travers scores heavily with coarser songs and patter. Lola Yberri in her terpsichorean specialty, and the bloscope make up an excellent bill of fare.

Frank E. Filhis' Circus and Menagerie has just concluded a remarkably successful five weeks' stay in Johannesburg. Madame Filhis, who is directing the tour during the absence of her husband in America, was extremely gratified at the liberal patronage the circus received from the amusement-loving people of the Rand, but she certainly brought along a company whose performances were calculated to attract large crowds. In such a cosmopolitan community as we have here in Johannesburg a circus has a much larger population to draw from than any other form of amusement enterprise. This is the third arena exhibition that has visited this town within six months. Texas Jack's came first, then Bostock and Wombwell's, showing for four weeks each to capacity business. But for performances of a high standard of excellence Filhis' stands supreme in this part of the world. Different from the ordinary circus performances, the programme contained many attractive vaudeville turns and bicycle sensations. The principal thriller was provided by a young American, Leslie Jenkins, who exploited "Flaming the Flame," successfully making the leap through space during the last two weeks of the season with only one mishap, which was not attended with serious results. Then there was "Circling the Circle" by the Brothers Jenkins, and a

graceful tambourine dance in a cage of lions by Emerita, the Spanish dancer. One of the most interesting features was the performance of Dewar's cats and dogs, whose clever tricks were done with apparent cheerfulness. Hazelton, Murphy, Hannegan and Brady, the American Bicycle Polo Team, stirred up considerable enthusiasm by their genuinely contested matches, the results of each game being reported in the sporting columns of the daily papers. In all other departments the show was remarkably good. The company left by two special trains for Bloemfontein, after which it will tour the principal centres of population in Cape Colony, and on Boxing Day the annual Cape Town season will commence in Filhis' permanent Amphitheatre, when the attractions engaged in America for the tour of 1905 will make their South African debut. I take this opportunity of thanking the managers, Messrs. Louis Condel and R. J. Staines, for their many courtesies and wish the popular proprietor every success in his contemplated Hippodrome enterprise in this city.

The Ching Ling Foo Troupe of Chinese entertainers, after an eventful forty-three days' passage from the Far East, have arrived safely in Johannesburg and their performances are creating a sensation. The troupe are capable of furnishing a full evening's entertainment, and numbers twelve male and female artists. MIRROR readers will doubtless remember the furore caused by Ching Ling Foo at Keith's a few years ago, but the act now being presented by these Oriental wonder workers has never been seen in either Europe or America. Their engagement at the Empire is for six weeks, after which they will probably appear at the Tivoli, Cape Town, and then sail direct to London to fulfill a lengthy engagement at the Empire. Owing to their late arrival I have not yet had an opportunity of witnessing their performances, so cannot describe them in this letter, but will do so in a special report which will follow by the next mail.

J. M. DOBSON.

GOSSIP OF THE TOWN.

Augusta True closes her engagement with Harrison J. Wolfe's Hamlet company Dec. 2.

Mrs. Hubert Labadie (Mary von Tromp) has recovered from her illness and will be able to join the Labadie company which begins its tour the middle of December.

Rex Leslie Kingdon has retired from his position as leading man with Was She to Blame (1).

Lady Teazle seats will be sold by auction for the first night.

J. H. Barnes, who plays Pullinger in Pinero's A Wife Without a Smile, sailed on the Etruria Nov. 24 to stage that play in New York about Dec. 16 and play the same part.

Edith Edwards, daughter of Maze Edwards, of the Casino in Plainfield, N. J., was recently married to A. E. Marquette in Omaha between performances of The Show Girl.

Mary E. Abbey, after visiting her home in Connecticut for two weeks, has returned to the cast of Two Little Sailor Boys.

Henry Taylor, who plays the role of Ensign in The Sho-Gun company, while in Boston was invited by the ensign to visit the new battle ship Maine.

Margaret Chase, of the Under Southern Skies company, fell and sprained her ankle while playing in Mobile.

A Chinese Honeymoon is being sung by two companies in America, by three companies in England, and is to be sung in France. The Melbourne, Australia, Herald of Sept. 17 records that the theatrical attractions in that city on the date of publication were A Chinese Honeymoon at Her Majesty's, Brown's in Town at the Princess, and The Worst Woman in London. The Cape Town, South Africa, News of Sept. 8 contains advertisements for A Chinese Honeymoon and New Men and Old Acres.

The word "girl" is a great favorite with those who name musical comedies. A girl from Dixie heads a long list of "girl" titles, among which may be mentioned The Runaway Girl, The Casino Girl, The Ballet Girl, The Girl from Kay's, The Girl from Paris, The Sambo Girl, The Girl from Up There, The Galety Girl, and The School Girl.

W. A. Brady is said to have secured General Piet Cronje and Major Stewart, from the South African Boer camp at the World's Fair, to be features in a similar production in the East.

Woodland's run at the New York Theatre has been extended, Home Folks, a play of Southern Illinois and Kentucky, which was to come in on Christmas night, having been transferred to the American Theatre after coming from the Walnut Street Theatre in Philadelphia, where it will open on Dec. 12.

Thanksgiving Day it is estimated that the theatres took in \$100,000, every theatre except two being packed and seats impossible to secure at the night performances. The speculators reaped golden harvests.

The Lady Teazle management has introduced the capital idea of giving to patrons booklet copies of the lyrics to be sung. They are written by John Kendrick Bangs and Frederic Penfield, and will be prized in their neatly printed form.

Jeannette D'Arville will be featured next season in a new play under the direction of Walt M. Leslie.

George M. Cohan is promised by his manager, S. H. Harris, that he will have a chance to appear in London in a revival of The Governor's Son, probably at the Terry Theatre.

Clark Ross, W. E. Spragg, W. E. Warren, R. M. Sturdivan and Albert P. Smith were made members of the Fraternal Order of Eagles in Quincy, Ill., recently.

Jerry H. Herzell is with Other People's Money, featured in the character of Uncle Dudley, originated by the late Hennessy Le Royle.

J. Saunders Gordon has recently concluded the organization in New York of the Mantell Operatic company headed by Eugenia Mantell. Other prominent members are Archelia Alberti, Helene Nold, Walter H. Wheatley, Gaetano Merola, musical director. Musical gems from Carmen, Il Trovatore, and Faust will be presented in costume and with special scenery. The tour opens Nov. 28 and includes a trip of the leading cities en route to and from the Pacific Coast.

Harry Mestayer's tour in Ghosts has been postponed for the time being. Oliver Morosco will arrange for his appearance in this play during the early Spring.

White Whittlesey has been presented by a Southern California admirer with a sword worn upon the stage by David Garrick. It was accompanied by documentary evidence that thoroughly establishes its authenticity. The handle is ornamented with jewels and the blade bears evidence of many spirited fencing encounters.

Low Duckstader has suggested to the authorities that all the theatre managers set apart one day in the year to be called Police and Firemen's Relief Day, on which they could give matinees to establish a public fund for the relief of the families of policemen and firemen who have lost their lives in the performance of their duty.

Chauncey Olcott will play for three weeks in the Borough of Brooklyn early in the new year, after which he starts on his first tour of the Southern cities, where he has never appeared as a star. A Romance of Athlone and Terence will be used for his entire season, which does not end until June 18.

Alfred Graudet will begin a course of lectures on the System of Delsarte in the Carnegie Lyceum, beginning early in December.

Those who know from experience the great value of advertising in THE MIRROR regularly will agree that \$25, the regular rate for one-eighth page, applied to the Holiday MIRROR, represents a remarkable opportunity.



TO CORRESPONDENTS.

The holiday MIRROR will bear date of Dec. 24, but will be published on Tuesday, Dec. 20. It will go to press on the final pages—or the regular section—on Friday and Saturday, Dec. 16 and 17. Correspondents will, therefore, be required to forward their letters for that number so that they will reach this office not later than Thursday evening, Dec. 15. As the Christmas and New Year holidays will be celebrated on Monday, Dec. 26 and Jan. 2, THE MIRROR for the two weeks following the holiday number will also have to go to press on the preceding Fridays and Saturdays. This will make it necessary for correspondents to forward their letters for those numbers, also, at least 24 hours earlier than usual.

SAN FRANCISCO.

An excellent all around performance was given at the Alcazar Nov. 14-21, the play being Clyde Fitch's *Climbers*. The scene in which the guilty husband makes a clean breast of his wrong doings, the confession being made in the dark, was so well done by Luke Connors that he was called several times before the curtain. His role was a very unsatisfactory one, but very well acted. John Craig is admirable in the part of the man who is in love with his chum's wife and who stands between the husband and his punishment. Lillian Lawrence as the wife does capital work and her gowns were superb. Elizabeth Woodson as Miss Godeaby was delightful. She played the part with the correct breezy air. Marie Baker as Mrs. Hunter made a decided hit, although a very young woman, her disguise was complete, and she portrayed the role creditably. Many new people were added to the cast, and they all did good work. This is one of the big successes of the season. Next week, *The Village Postmaster*.

The Tivoli is still giving *The Messenger Boy*, and next week will be the last one. King Dodo 25, with Willard Simms in the title role. Sunday afternoon, 20, Madame Fanfani in the title role. The Tivoli Opera House, Russo will be the tenor, Borghese the baritone, and Madame Francesca will sing Lucia. The house is about sold out, as many are very anxious to hear the prima donna. She leaves immediately after this performance for Europe, where she will fill an engagement in the Amsterdam Opera House.

The last nights of The County Chairman at the Columbia 14-21, the play being *Lucia*. The play has had a very successful run. Next week there is much in store for us, for we are to see the ever charming Maxine Elliott in her latest success, *Her Own Way*. Monday night will bring the performance of *Lucia* at the Tivoli Opera House. Russo will be the tenor, Borghese the baritone, and Madame Francesca will sing Lucia. The house is about sold out, as many are very anxious to hear the prima donna. She leaves immediately after this performance for Europe, where she will fill an engagement in the Amsterdam Opera House.

William Friend in *A Friend of the Family* is the attraction at the California 14-21. The farce is an uproariously funny one, and is attracting many people as it did last season when it met with great success. The situations are extremely funny and the characters are well allotted. William Friend is a very fine comedian and leaves nothing undone to get a good hearty laugh from his audiences. Thais Maxine is a very beautiful woman and carries her part through with much dash. She impresses one agreeably upon her first appearance. William Woodside, Eugene Hedding, and Harry Kane are the principal males and do them creditably. The female roles are in the hands of Theodore Dudley, Helen Travers, Violet Villiers, and Carol Hamilton. Next week, *The Runaways*, with Arthur Dunn.

At Native 14 the first American performance of *A Royal Divorce* was given, with Nevada Hebron as Josephine and Joseph Callahan as Napoleon. Miss Hebron has secured the rights of the play for this country and will in all probability star in the piece next season.

Winchester opened at the Central 14-21 before a good sized and appreciative house. The characters were all played with much care and were well received. Hershall Maxwell gave one of his best bits of work as Major Frank Kearney and looked truly soldierly. Ethel Clifton, the talented leading lady, looked very charming in her fine gowns and acted cleverly. Shumers' portrayal of the villain and Hoadley's of the profane Southern Colonel were exceedingly clever and stood out prominently. Next week, *The Queen of White Slaves*.

The Grand Opera House has as its attraction 14-21 the exciting melodrama, *The Fatal Wedding*. The plot contains many thrilling, interesting and pathetic situations, and the character types are drawn with a remarkable exactness to human nature. The piece has done a good week's business, and the better one, Little Anne, could hardly have been better. She is ever the centre of attraction throughout the play, and her work is admirable. Jefferson Osborne has the leading role and gives just the prompt, snappy, and finished actress. Mary K. Taylor as the wronged wife was good. The balance of the cast were acceptable. The singing of the vested choir boys was a good feature of the performance. *Adèle Bloch's* appearance as leading lady of the popular stock co. was the feature of the presentation of *Genevieve Hain's Hearts Afame* at the Majestic Theatre 14-21. She was given an enthusiastic reception by an unusually large audience, and was literally showered with flowers. After the second act she spoke a few words of thanks. The play offers enough sensation to suit the most fastidious. Miss Bloch was a strong Mrs. Harmony, a part which she suited to perfection. Her gowns were one of the features of her appearance. Howard Gould played the neglected husband acceptably. J. H. Gilmour was a capital lover and his work throughout the play was delightful. Elsie Eamonson did a clever bit of acting as the bachelor maid with the horseys. Elenor Gordon deserves great praise for her cleverness in her portrayal of the French dancer. Special mention must be made of the perfection of the stage setting, which brought forth frequent commendations from the audience. Next week, *The Taming of Helen*.

OSCAR SIDNEY FRANK.

KANSAS CITY.

Thanksgiving week offered a very good line of attractions at the theatres, and business opened up big, with promise of a good week at all the houses.

Babes in Toyland, which played at the Willis Wood Nov. 17-19, now at the Grand Opera House, has been made in Kansas City in many a day. The engagement was only for three nights, but should have been for a week, as people were turned away at every performance. Kansas City seldom has seen such a good line of people with such abundance of good looks and the whole set off by such stunning costumes and a wealth of artistic staging as the above production contained; and few, indeed, were those who were not more than satisfied with the entertainment offered. The staging and costuming were simply beyond criticism, while the chorus not only sang excellently, but were the prettiest lot of girls ever seen here. Ignacio Martiniotti and Mabel Barrison as Alvin and Jane, the two babes, were more than pleasing to the eye. The staid and serious Mr. O'Neil as the father, the former's comedy and the latter's several songs were both big hits. Beautiful Reale Wynn as Tom Tom also hit in for a large share of applause, her singing of "Tovland" winning much favor. Charles Guyer furnished a cleverly amusing performance as the former's lover, while Nellie O'Neil as Jill made him an excellent partner in the fun-making. May De Sousa, George A. Stone, William D. Gaston, Gus Pickle, Joseph Green, and John F. Ward also deserve praise for their original parts.

The failure of Parsifal to run its expected time in New York has been the cause of a considerable change in the booking of the Savage attractions, and, as a consequence, Woodland, which was scheduled for the Willis Wood for the week of Dec. 20, has been moved to the Grand Opera House, where it will play for the week of Dec. 20-26. In his new comedy of village life called *Common Sense Brackett*. The play is one of much interest. In spite of the fact that it is very similar to other plays of the same type, it is very well staged, and the acting is of the highest order. It was excellently staged to say the least, both the hotel and town hall scenes being especially realistic. Too much in praise cannot be said of Mr. Golden's characterization. It is good to see him in the rather different role of his wife, Frank Green, a former member of a stock co. here, appeared to excellent advantage as Robert Offutt. Florence Rockwell as the persecuted music teacher made much of her part and created a most favorable impression. H. S. Northrup was very satisfactory as

Richard Saunders, the villain. Richard Nesmith, Charles B. Hawkins, Charles Carter, Agnes Scott, Blanche Rice, Minnie Milne, and Louise Galloway, all deserve praise for their parts. The play was well supported. The Cowboy and the Lady 27-30. Royal Chef 1-3. William Collier in *The Dictator* 4-11. The Woodward Stock co., which has been on tour since the opening of the season, returned to the Auditorium 20-26, presenting *The Lost Paradise*, to big business. The co. were excellently cast in this interesting play, and were more than well received. Maurice Freeman as Reuben Warner and Eva Lang as Margaret Keweenaw carried the two leading roles excellently. Reginald Barker as Ralph Standish was also seen to good advantage, while H. Guy Woodward carried the comedy element in his usual capable manner. Walter Marshall, John Davies, Ed Marston, Nettie Douglas, Luke McConnell, Mary Hill, and Robert Burgess also deserve praise. The production was appropriately staged. Otis B. Thayer, in *Sweet Clover*, 27-30.

At the Grand 20-26 in Old Kentucky made its twelfth annual visit to our city, the first performance, Sunday, being the one hundred and seventeenth given here. In spite of its many visits the play retains its popularity, drawing large audiences nightly. The present cast, for mostly new people this year, but proved very satisfactory. Nellie Callahan played Midge with much spirit, and was well received. Repley Holmes, Otis Turner, May Anderson, Mary Holmes, and Scott Sigkins carried principal parts to success. The Grand Band made its usual hit. George Sidney in *Busy Day*, 27-30.

Her First False Step as seen at the Gilliss 20-26 was a considerable improvement over the performance as given here last season, a number of needed changes having been made. The new cast of principals made much of the very exciting scenes and won loud applause. James Norval, Garrett Campbell, Genevieve Blinn, William F. Granger, and Ella Fontaineau carried principal parts, while minor characters were also in capable hands. *Curse of Drink* 27-30.

Manager Myron B. Rice, of The Babes in Toyland co., secured six recruits for the chorus during the co's short stay here, which speaks well for both the beauty and ability of local aspirants to the stage. C. A. Hecker, who has been connected with the Woodward and Burgess theatres here for the past four years, has been given the position of treasurer of the Woodward house, the Boyd, and will take up his new duties at once.

Frank James, the former bandit, is again on the stage, and is at present appearing in near-by Missouri towns in the leading role of a melodrama entitled *The Elks*.

The Elks will give their first annual Thanksgiving ball in Convention Hall on turkey day evening, and from present indications the event promises to be a grand success in every way.

D. KEEDY CAMPBELL.

SEATTLE.

We are beginning to fully realize, week by week, what a really capable co. James Nell at the Seattle has surrounded himself with, and as the co. continues to score weekly triumphs, ever demonstrating their versatility, it is evident, judging from the ever increasing number of local aspirants to the capacity as a general rule, with few if any disappointing exceptions, that the co. would be very welcome as a permanent attraction at the Seattle, and since the co's engagement here is now announced as indefinite, no doubt our theatregoers can look forward with confidence to future productions as they have generously patronized productions already made. Because *She Loved Him So* Nov. 13-19 proved one of the most pleasing performances given by the co., the play proved especially interesting, since it was seen here for the first time, and the work of all of the co. was so noticeably well done throughout that the performance was given with almost surprising smoothness, considering the temporary nature of the company of the week before. James Nell appeared to excellent advantage in the character part of John Weatherly. Sheldon Lewis was customarily capable as the young husband, George Stuart Christie, Edythe Chapman, Richard Harrison, and Ada Levick all deserve mention, while Katherine Gilman must be separately praised for doing the best of any one in the cast of this play. *Shenandoah* 20-26. The Amazon 27-30.

Who's Brown, an excellent comedy, but unfortunately named, did not have the success from a business standpoint that it merited, though artistically it was very satisfying. The title of the play would almost suggest a sloppily acted farce, which it is not. The co., headed by William Morris, who is a pleasing in the leading part, was a very capable one, including Harry Mills, F. Owen Baxter, Thomas Maguire, Arthur Garrels, and Hazel Chapple. White Whittlessey performed in the title role, and in *Heartsease* 17-19 and scored a very favorable impression on the good audiences that he drew. *Heartsease* has been played here before by Henry Miller and appeared as a popular offering. Mr. Whittlessey's every appearance as Eric Templeton has been marked by a sincere, ease, and polish of manner, and the desire to see him in the other plays of his repertoire was awakened. Eugene Thais Lawton, the leading woman; John Reynolds, Harry D. Byers, and Ada Levick all deserve mention, while Katherine Gilman must be separately praised for doing the best of any one in the cast of this play. *Shenandoah* 20-26. The Amazon 27-30.

Mason and Mason, who won their way to the hearts of Third Avenue patrons during the past two seasons with their amusing work in *Rudolph* and *Adolph*, appeared in their latest vehicle of dual misadventure, and twin-brother-like eccentricities of speech and make-up, which were well received. The two previous appearances, they measured their business by the capacity of the house. Both comedians work like well oiled and well wound clocks, and their specialties and parodies all brought forth hearty laughter. *Darkness* 20-26. *Darkest Russia* 20-26. *Grimes' Cellar Door* 27-30.

A Great Divorce Case was given two performances by the Weidman at the Alcazar 13 to large audiences. It was played for the one day as to enable the co. to change its opening date to Monday instead of Sunday. His Wayward Son was then started 14 to run through the week. The play brought out the full strength of the company, and well pleased large audiences. A Soldier's Sweetheart 21-27.

The Metlakatla Indian Band of Alaska, which drew but a small audience to a poorly advertised Thursday matinee the week before, drew a large audience to their benefit concert, popular prices, and a program of 13 at the Grand Opera House. The programme was an interesting one throughout, and besides the usual classic band music, which was played unexpectedly well, there were some tricks and songs and peculiarities of the Alaskan Indians. The band created a sensation when they appeared on the streets in their quaint native costumes. They will give another concert the afternoon of 20 at the Grand.

What nation's importance attaches to the recent visit of M. Meyerfeld, Jr. president of the Orpheum Vaudeville Circuit, and S. L. Ackerman, manager of the Grand Opera House in San Francisco, has not been divulged. They were the guests of Manager John Cort of the Grand Opera House.

RODNEY D. WHITE.

NEW ORLEANS.

The Lyric Theatre, formerly Wengers', the latest theatrical venture in this city, opened its doors Nov. 14-21, with the Olympia Opera co. as the attraction. The new playhouse under the management of Charles E. (Parson) Davies, representing the owners, Henry Lehman and Charles E. Davis. The theatre is up to date in every respect, with a seating capacity of 1,500, 750 of which are on the lower floor, and the other 800 in the balcony and gallery, with twelve boxes with a seating capacity of five each. The stage has a depth of thirty-eight feet, and the distance from the footlights to the curtain line is twenty feet. The Olympia Opera co., which will hold forth here during the season, presents many old favorites, including Lottie Kendall, Edward Eagleton, Carrick Major, Theresa Barker, Carl Haydon, Bernice Holmes, and Leo Addie. The many excellent opportunities afforded by The Telephone House, which was the most of; and, for its first week, the co. can be said to have achieved a distinct success. The orchestra and chorus are up to the usual standard. The wedding Day 27-30.

Frederick Ward and Kathryn Kidder, in their sumptuous production of *Salammbô*, appeared at the Tulane Theatre 20-26 and drew large audiences during the week. In the role of Matho, Mr. Ward was distinctly in his element, and the heroic passages were given with thrilling effect. Miss Kidder was an attractive *Salammbô*, and the many possibilities of the role were well presented. Wadsworth Harris was a splendid Hamilcar, and Dudley Keller, Thomas C. Cooke, and Harry Edwards were especially noteworthy. The scenery and costumes were particularly commendable. Robert Edeson 27-30.

Under Southern Skies, presented by an ordinary co., held the boards at the Crescent 20-26. While the play presents some local color, it is in some respects objectionable and an affront to a Southern community. Murray and Mack 27-30.

The stock co. at the Grand Opera House presented the Three Musketeers, and afforded Bertrand Lytle and his company a splendid opportunity to play the buckler role. The young man met all requirements successfully and has not been seen to better advantage during the season. Miss Lorner Dean was clever as the intriguing and revengeful woman, Lady de Winter. The Olympia Opera co., which will be satisfactory as the other Musketeers, and Josephine Sherwood played the part of the maid prettily. Blue Jeans 27-30.

The Baldwin Melville Stock co. at the Greenwald presented Jim Buddo 20-26, and the occasion arrived to introduce Joseph Kilgour, the new leading man.

Mr. Kilgour showed the necessary melodramatic ability, but will be seen to a better advantage in other plays. Janet Ford, Emeline Melville, Robert Lowe, and Master Santos, all showed the value in their support. The Cowboy and the Lady 27-30. F. Caselles' splendid French Drama and Comedy co. continues to be seen at the French Opera House in many of the masterpieces of the French stage. *Le Bossu* 22, *Le Maître de Forges* 23, all three of which were presented with consummate skill and ability. It is to be regretted that the attendance has not been in proportion to the merit of the performances given.

Negotiations are pending whereby Sig. Foranta will undertake the management of the Elysium Theatre, the plan being to run a 10 and 20 cent house. Will A. Miller is the business manager of the undertaking. J. MARSHALL QUINTERO.

LOS ANGELES.

Glittering Gloria, with Isadore Rush in the title role, appeared at the Mason Opera House Nov. 10-12. The plot is clean and the action is fast. From the start there are enough things doing to keep the audience in uproarious laughter until the final engagement. Miss Rush filled the role of Gloria in a quiet and impressive manner, and the balance of the co. met very capably their requirements. The news of Miss Rush's death came as a blow to her many friends here.

San Toy, with its wealth of costumes and elaborate scenery, was greeted with a packed house at the opening performance 14-19 at the Mason, and from present prospects business should be heavy during the entire engagement. The music of the opera is tuneful and spirited, and the large co. do their part with a vim and a dash that leaves nothing to be desired. It is doubtful whether this city has ever before seen such a dazzling display of rich costumes and of magnificent staging. When it comes to soloists one hits the weak spot of the co., a fault which it would be well to remedy. Mina Rudolph is a charming little San Toy, vivacious and most winning. Of course, interest centres around the character of Li, a Chinaman who has traveled, and as handled by James T. Powers there it little left to be desired. He is clever, and his work is clean and refined. As said before, the support is most satisfactory, and the co. should be a record breaker. West's Minstrels 24-26. The Runaways 28-30. The County Chairman 1-3.

At Belasco's 14-20 *The Girl I Left Behind Me* started out as a good drawing card. The piece was well staged and the co. appeared to excellent advantage. Joseph Galbraith made his appearance as the new leading man of the Belasco forces. He is a stalwart looking man, with a natural reserve that comes much for a future American actor. The company is that of Juliet Crosby, who took the part of Kate Kenyon. She has a dainty and convincing manner that will create for her many friends. Next week, Amelia Gardner, late leading lady of the recent Morocco co., will assume that role as a new house. She will be seen in *The Christian*. Oza Waldrop, of this co., met with a very serious accident while riding in an auto last week, which will confine him to his room for some time to come. It appears that while running at high speed a wagon started to cross the path of the machine, and in order to avoid a collision the chauffeur attempted a quick turn which resulted in an overturn and its consequences.

At the Casino 14-18 the lights were out except on the inside, where the cleaners are doing stunts with empty chairs for an audience. The Olympia Opera co. finished their twenty-sixth week 13 and left us for New Orleans. Pretty Peggy will play for three nights and a matinee 17-19. DON W. CARLTON.

MINNEAPOLIS.

Frank Daniels in his latest musical hodge-podge, *The Office Boy*, was a well patronized attraction at the Metropolitan Opera House latter half of week ending Nov. 19. The ensemble effects were pleasing to the eye, and the co. did not fail to prove a failure. The Daniels standard of feminine grace. The opening act was a well executed idea. Mr. Daniels, as Noah Little, offered his usual work, which has stood him in such good stead for these many years. An attempt to change his style would have proved a failure. It is to be regretted that he still persists in his oscillatory efforts. A little of this goes a long way. Of the supporting co. first honors belong to Salile who played Eugene Templeton, a role which is a fresh, clear soprano, which she handles well, and coupled with her pleasing mannerisms, makes her an entertainer of the first rank. Clara Belle Jerome came in for no small part of the applause as Clara De Winter. She possesses a pleasing voice, and sings cleverly. The balance of a very large cast contributed commendable work when the opportunity offered. A welcome respite from musical plays was offered in the engagement of Edward Morgan 20-22, when he appeared in *The Easterner*. The piece was here last season in this play and created a very favorable impression at that time, one which he strengthened on his last visit. Janet Waldorf played Donna Bama and gave a performance that was most satisfying. Frederic de Belleville as Baron Bonelli, offered a strong, dignified and withal restrained conception of a somewhat conventional role. W. E. Bonney, as Rocco; Frank C. Bangs, as the Pope, and Little as the Duke, all deserve mention. The Billonaire 24-26. Walker Whiteside 27-30. Ezra Kendall and The Two Orphans follow.

Despite the fact that the sympathies of the people are with the Japs at present, By Right of Sword was when he appeared in *The Easterner*. The piece was here last season in this play and created a very favorable impression at that time, one which he strengthened on his last visit. Janet Waldorf played Donna Bama and gave a performance that was most satisfying. Frederic de Belleville as Baron Bonelli, offered a strong, dignified and withal restrained conception of a somewhat conventional role. W. E. Bonney, as Rocco; Frank C. Bangs, as the Pope, and Little as the Duke, all deserve mention. The Billonaire 24-26. Walker Whiteside 27-30. Ezra Kendall and The Two Orphans follow.

Bronson Howard's *The Henrietta* was given for the first time in stock by the Paris co. the week of Nov. 20-26, with Dick Ferris as Bertie, the Lamb. This character was played so long by the late Stuart Robson that it is hard to associate any other name with it, or to think of any other actor who could so fully. Mr. Ferris surprised even his warm admirers by his performance. Ben Johnson gave us new evidence of his versatility in the role of Nicholas Vanalsteyne. Charles C. Burnham did some of his usually excellent work as the Duke. Dr. Murdock sustained the thankless role of Nicholas Vanalsteyne, Jr., with a true conception of the part. Lewis S. Stone made much of the part of Dr. Parker Trelawney. Leslie Morosco was a good Lord Arthur. Ernest Fisher did well as Walter Watson. Florence Stone appeared to advantage as Mrs. Orenella Odyke. Claudia Lucas made the most of her opportunities as Rose Vanalsteyne. Lella Shaw was a lovely Anna. Stage settings and accessories were adequate. Shall We Forgive Her 27-30.

CHARLES M. LANE.

INDIANAPOLIS.

Large audiences gathered at English's Nov. 18, 19 to see the first Shakespearian production of the season. A Winter's Tale, presented by Viola Allen and an excellent co. Local critics spoke in highest praise of Miss Allen's work and the admirable way in which the play was presented. Her great beauty and grace came in the third act, and it would be hard to imagine any one more charming, girlish, or dainty than Miss Allen, where she and Florizel revel in their love. The scene made one think of a beautiful painting. James Young was an ideal lover, and admirable work was done by Frank Vernon, Frank Currier, C. Leslie Allen, and Zella Tibbory.

Wilton Lackey, in *The Pit*, was the attraction at English's 21, 22, opening to a large house. The play, seen here for the first time, made a most favorable impression, as did the star in his portrayal of Curtis Jadin. Mr. Lackey is a thoroughly good and capable actor; he played his part with much ease and grace, rising to the climax in the pit scene with considerable force. Jane Oaker made a charming Laura Dearborn. Excellent support was given by Robert Warwick, William Hazeltine, Hale Hamilton, A. H. Stuart, Kingsley Benedict, Beulah Watson, Agnes Findlay, and Mrs. Powhatan Gordon. The stage settings were elaborate, but a bit shabby. The five hundredth performance will be celebrated at the special matinee 22. Frank Daniels 23, 24. Blanche Walsh, in *Kreutzer Sonata*, two performances, 26, 28-29. Blanche Ring in *Vivia's Paris*, 29, 30. Jack Webster, as the defender of helpless women in *After Midnight*, scored a triumph in the play at the Park 17-19. He was applauded at every turn. W. F. Canfield, as the villain, received his share of attention in long and convincing scenes. Joseph E. Elman, Ella Beldini, and Frederick Murray were able assistants in the villainy. George H. Whitman and Eloise Davis brought out the comedy of the play. The audiences were large and enthusiastic.

De Henry Chas. in *The Pit*, was the attraction at the part of Willie Live in *Across the Pacific*, again pleased his many friends at the Park 21-23. Kittle Wolf, his chief assistant, is clever and as lively as ever. Frances Thompson played the part of the wronged woman, and Frederick O'Rourke was a successful villain. *Paris by Night* will be the Thanks-



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giving attraction at this theatre, followed by No Wedding Bells for Her 25-30. Five hundred of the Phi Delta Theta fraternity will attend the performance of *The Office Boy* 23 in a body.

Mrs. Willard S. Bracken, a contralto of Chicago, was the soloist at the first concert of the Indianapolis Philharmonic at the German House 21. David Baxter, the Scotch baritone, will give a song recital at the Propylaeum 25. James Young, of the Viola Allen co., addressed an audience at the Propylaeum morning 18, on *The Defense of Shylock*, and spoke to the pupils of the Girls' Classical School on Hamlet during 19. PEARL KIRKWOOD.

LOUISVILLE.

The German Comedy co. of Cincinnati occupied the stage at Macaulay's Nov. 21 in *Die Lustigen Weiber von Kyritz*. The star of the cast was Fraulein Hansi Rossi. The theatre was filled with enthusiastic German citizens who thoroughly enjoyed the performance in the vernacular. Lew Dockstader and his co. minstel co. completely filled the house 22, offering an extremely pleasing up-to-date minstel bill. In addition to the comedy work of such capable people as Carroll Johnson, Fred O'Brien, Tommy Hyde, and Dockstader himself the vocalist department was not worthy, embracing such well-known people as Manuel Romain, Matt Keefe, William McDonald, Harry A. Ellis, and Graham Weller, the latter a Louisville boy, who was enthusiastically applauded by his home people for his artistic rendering of the baritone ballad, "She Was a Good Old Soul." Wilton Lackey, in *The Pit*, 24-26. The advance sale has been excellent. Harry Beresford opens in his famous repertoire 28. The musical comedy, *A Girl from Dixie*, occupied the stage at the Masonic 21-26, drawing large business. In the company are Charles K. French, Clifford Leigh, Thomas Keough, Olga May, Julia Brink, with Gertrude Millington and D. L. Don in the leading parts. The *Cross* will open 28.

No Wedding Bells for Her was the Thanksgiving week attraction at the Avenue, and it proved a strong one. The sensational features introduced were the special scenery provided deserving of mention and the supporting co. adequate. After Midnight 27-30.

The Elchhorn-Kollross Military Band gave its first concert at the Masonic 20 to an overflowing house. An attractive program was rendered, and the new organization has started upon what it is hoped will be a career of success. William Castleman, the young Louisville tenor, who is convalescing after a serious illness, will take leave of his home people early in December, going direct to St. Petersburg, where he has an engagement to sing in grand opera in the Russian capital.

One of the visitors of the week was Annette Scott, the old-time minstel, who enjoyed a visit with his old friends, veteran ex-manager, Al. Bonner. It was interesting to hear these old-time minstrel reminiscences of old-time minstrelsy, and particularly about the period when Billy Arlington was at the height of his successful career. The date of the engagement of the Van den Stucken Symphony Orchestra of Cincinnati at Macaulay's is announced for Dec. 7.

Colonel C. D. Shaw is being congratulated upon the success of the season at the two houses under his control, the new Masonic and the Avenue.

A deplorable incident of the week was the serious burning of a young lady, daughter of Charles Heverlin. Mr. Heverlin has for many years been connected with the bill posting and theatrical advertising of this city, and is personally favored by many of the advance agents and managers of the traveling cos. that visit this city. The young lady, while severely injured, will, it is stated, recover.

CHARLES D. CLARKE.

DENVER.

A Chinese Honeymoon played to fair business at the Broadway 14-19. It was seen here last season, but the co. this year is entirely new. It is neither very good nor very bad. George Bryton, who reminds one of Katie Barry, was quite satisfactory as Pi-Fi. John L. Kearney was very satisfactory as the possibilities of the part of Mr. Pineapple. Regina McAvoy, a very pretty Mrs. Pineapple, Joseph E. Miller as the Lord Chancellor, and Albert Froom as the Lord High Admiral played their parts well. Robert Grant looked the part of Tom Hatherthorn, but was not convincing. Louis Mann was booked 21-26, but canceled, so the Broadway will be dark with the exception of Thanks-giving matinee and evening, when *Sweet Clover* will be presented. Glittering Gloria 27-30. San Toy 5-10.

The first Symphony Concert of this season was given Friday afternoon, 18, at the Broadway, under the able direction of R. Cavallo, before a large and highly appreciative audience. Arthur Alston's *The Old Cross Roads* co. played its annual engagement at the Tabor 13-19 to good business. May Nannery gave a clever portrayal of Parepa, the Octocroon girl. William Brummell was effective as Doc Ketch. Very capable co. also included A. J. Edwards, Philip Conner, Harry L. Dunkinson, E. F. Cochran, Avis Lobdell, Adeline Mann, Mrs. Charles Craig, Alice Clifton, and several others. Shows Acres 21-28. Williams and Walker 29, 30. A Texas Steer 1-3.

Looney Dreamland, a musical comedy in dark tints, drew big houses to the Curtis all week. The Black Patti Troubadours can do everything, from grand opera to rag-time, and do it well, too. Like most colored organizations, however, they "give too much for the money." One refrain from applauding the specialties, even though they may be very good, because the performers never know when to stop taking encores. Black Patti's voice is marvelously beautiful and it is well worth while to hear her sing "Home, Sweet Home." John Rucker and Anthony Byrd were very funny as Primus and Dinah Jones, respectively. The scenery and costumes were extremely pretty, and the voices were far better than one usually hears in an opera. Uncle Tom's Cabin 20-26. Heart of Chicago 27-30. Blanche Bates 5-10.

The untimely death of Isadore Rush was a source of sincere regret to the stagegoers of Denver, with whom she was very popular, as well as to her many personal friends here. MARY ALKIRE BELL.

PROVIDENCE.

The Shining Beauty and the Beast drew well at the Providence Opera House Nov. 21-26. The production was a big one and was put on very satisfactorily.

Arthur Rishy, Harry Le Clair, and Tim Cronin were the leaders, and they were well received, even though many of the jokes were of ancient origin. Isabelle Underwood and Rose Sartiella were also with the co. The Secret of Polichinelle 28-30. The Tenderfoot 1-3. Malcolm Williams and his co. put up a good bill at the Imperial 21-26, when the funny comedy, The Private Secretary, was well presented to fair houses. Mr. Williams as Rev. Robert Spalding, Regan Houghton as Douglas Cattermole, Annie Bates as Miss Ashford, Florence Reed as Edith Marsland, and Ben Graham, Percy Jennings, Viola Burton, Harry Barfoot, Albert Roberts, Fred Sutton, and Charles Hayden in other parts gave notably fine performances. The Wife 28-3.

The Empire offered Mrs. Mac the Mayor 21-26, and good houses found her enjoyable. By the way, I refer to George W. Monroe, who handled the leading role in a manner that was most amusing. The supporting co. was a good one, and credit should be given to Estelle X. Willis, Mary Condon, Marie Falls, and Asra J. Matthews for very good work. Dealers in White Women 28-3. Eugene Blair will appear in Iris Christmas week.

On evening 21 at the Imperial souvenirs in the form of a brooch pin containing a portrait of Percy Jennings were given to the patrons.

Parafal will be given at the Providence Opera House 5-7, and seats went on sale 21. The advance sale is already very large.

Annie Bates and Darwin Karr have been added to the Providence Dramatic Stock co., now playing at the Imperial.

The Boston Symphony Orchestra gave the first of three concerts to be given in this city at Infantry Hall 22 before a large and appreciative audience. The soloist was Madame Fannie Bloomfield Zeisler. The first Arion Club Concert of the season will be given at Infantry Hall 29, when Faust will be performed by the club, assisted by Millicent Brennan, E. F. Johnson, Francis Archambault, and A. J. Har-For the second concert, March 1, Mrs. Grace Bonner Williams, Mrs. Bertha Griswold Denny, and Sig. Emilio Gogorza have been engaged.

HOWARD C. RIPLEY.

MONTREAL.

The excellent business which greeted the opening of Walter Perkins in Who Goes There, which I chronicled last week, kept steadily increasing as the week went on. The play may be said to have made a genuine hit. Me. Him and I opened at the Academy Nov. 21 to big business. It is one of the best shows of its kind we have had this season, and the staging, costuming and co. compare very favorably with many of the dollar and a half productions. Of course, there is not much plot, but there are songs, dances, beautiful scenery, stunning gowns, and, above all, genuine funny comedians. George Bickel, Harry Watson, Jr., and Ed Lee Webb as the German, the tramp and the Irishman, respectively, kept the house in a roar whenever they were on the stage. Mary Stanley as Vera Heartburn played in the true spirit of burlesque. Gertrude Hoffman made a sprightly Sallie and her dancing was splendid. King 28-3.

The Royal in its new dress opened with a Thanksgiving matinee 17, a Factory Girl being the attraction. The play repeated its success of last season. The theatre is very bright and pretty and has been raised, and there is a new facility for "singing," which this theatre formerly lacked. F. W. Leclair, so long connected with the Royal, is again at the helm as local manager. A Woman's Struggle opened 21 to good business. It is a thriller from the word go. The play is well staged, and the co. as a whole, capable. Charles D. Coburn, Mary Keogh, and Fannie Mae Lester were among the chief scores. A Struggle for Gold 28-3.

Le Eochaine, an interesting melodrama, is the bill at the National.

Brieux's powerful drama, La Robe Rouge, is the bill at the National, with P. Lefrançois and Mlle. Verennes in the leading roles.

The first prize of the play competition at the Theatre National was won by the one-act play, Aveugles, by W. A. Tremayne and Jeanne Lorraine.

W. A. TREMAYNE.

CLEVELAND.

Maudie Adams presented The Little Minister at the Euclid Avenue Opera House Nov. 21-26 and was accorded a warm welcome by her many admirers in this city. The supporting co. is a strong one, with Arthur Byron in the leading role. The leading roles were played by the co. of Thomas Whamond, Wallace Jackson, Richard Pittman, and William Henderson were clever as the three elders, and Mrs. W. G. Jones' characterization of the village gossip, Nannie Webster, was fine. Girl from Maryland 28-3.

The Vaughan Glaser Stock co. gave a fair presentation of Tess of the D'Urbervilles at the Colonial 21-26. Laura Nelson Hall in the title-role gave a studios portrayal of the character. Vaughan Glaser made a good villain as Alec D'Urberville. Louis Albion was satisfactory as Ansel Clare, and James Hester gave a clever impersonation of John Durbeyfield. The rest of the characters were well taken. The Woman 28-3.

William Farnum and his fine co. added another success to their laurels by presenting The Three Musketeers at the Empire 21-26. The production was staged in the same careful manner that characterized the opening and was a feature. Mr. Farnum acted the part of the dashing D'Artagnan to perfection, and was ably assisted by George C. Staley, Charles Mackey, and Francis Mackey. The three musketeers, Forrest Robinson, made an excellent cardinal. Percy Haswell was the queen. Daisy Lovering made a pleasing Constance. Olive White was clever in the role of Lady de Winter. My Wife's Husband 28-3.

The Bonnie and Clyde, which that sterling old actor, J. H. Stoddard, was the attraction at the Lyceum Theatre 21-26. Buster Brown 28-3.

The Cleveland was the scene of merriment 21-26 when the musical, farce, McFadden's Flats, held the boards. The co. is a good one, and the staging is all that can be required. For His Brother's Crime 28-3.

Ella Russell, Cleveland's famous singer, assisted by Rubenstein Club, will give a concert at Gray's Armory 29.

Sousa's Band will be heard at Gray's Armory in two concerts 3.

WILLIAM CRATON.

BUFFALO.

Mother Goose was the attraction at the Star Nov. 21-26. Some very clever people are in the co.—namely—Lella McIntyre, Edith St. Clair, Neva Aymar, Edith Hutchins, Joe Cawthorne, and W. H. Macart. The chorus and ballet, the remainder of the co., singing, quality and drilling. Business was very good, and at advanced prices. Margaret Anglin 28-30.

A melodrama of the better class with plenty of fine acting was the relief from the old comedy, which occasionally in The Prodigal Daughter, which the Baldwin-Melville co. presented 21-26 at the Teck. The co. showed its ability to handle the play in an admirable manner.

The thrilling melodrama, Lights of Home, played an engagement at the Lyceum 21-26. Edwin Caldwell, as Jack Stanton, did very well. The "bit" allotted to him, Ramey Wallace acted the part of Wallace Winslow, the villain, in a very careful manner. Ethel Barrington, as Grace Stanton, won the admiration of the audience, while much humor is infused in the play by Lou Ripley as Mrs. McGome.

The Little Outcast drew crowded houses to the Academy 21-26. Miss Anna Blackie, Bob a new boy, showed herself to be an actress of no mean ability, and we expect much better things from so clever a young woman in the future. The remainder of the co. all play their respective parts satisfactorily.

Madame Alba, the naked Conception Hall 24, and gave one of the most delightful concerts ever heard in this city.

Victoria Walters-Mason, widow of Billy Mason, the well-known Irish comedian, who was identified with Olcott and Mack for several seasons, was married 17 in the Holy Angel's Church to James Dillon, a prominent young business man of this city. Mrs. Dillon will fill out her present contract as star of The Way of the Transgressor, and at the expiration will retire from the stage.

As usual, the Academy was crowded 20 for the seventh popular concert.

P. T. O'CONNOR.

MILWAUKEE.

Frank Daniels in The Office Boy drew large audiences at the Davidson Nov. 20, 21. The performance given by the popular comedian and his excellent co. was pronounced first-rate by all. Esra Kendall played a two nights engagement 22, 23 to good houses in Weatherbeaten Benson. The comedy was well played by a fine cast, but Mr. Kendall's talent is deserving of a still better vehicle. Wizard of Oz 24-26. Dock-stader's Minstrels 27, 28. Sousa's Band 30. The Eternal City 1-3.

Hearts Adrift was the bill at the Bijou 20, and a large audience witnessed the performance of an interesting melodrama, well staged, and presented by a competent co. Queen of the White Slaves 27-3.

The Little Outcast in the White Slaves, an excellent entertainment at the Albion 28-30.

Musical extravaganza was provided with splendid scenery and pretty costumes, and the co. handled the production well. Alone in the World 27-3.

The Thunderbolt co. gave a pleasing performance of Hearts of Oak at the Academy 28-30.

An elaborate production of Twelfth Night will be given 28-4.

At the Pabst Menchickoff-Albion 28-30, when the co. of All Four Human was given by the co. of All Four Human.

Stuart 24, and the co. of All Four Human.

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Burton Holmes delivered his second lecture, entitled Round About London, at the Pabst 22, 23 before large and well pleased audiences. Beautiful Ireland will be the subject 29.

Paul Kahn is in town superintending the arrangements in connection with Wonderland, a new amusement resort to be opened here next Spring.

Louise Netherole was here during the week with the Frank Daniels co., and regaled his many friends with the latest stories and news from the East.

CLAUDE L. N. NORRIS.

PORTLAND, ORE.

The Marquand Grand during the past week has almost established itself as a continuous performance theatre. Beginning with The Tenderfoot, with Phillip Kelley and a fine co. supporting him, and continuing with White Whittlesley in Heartsease and The Second in Command, followed by The Runaways, and lastly by Florence Gale in As You Like It, all of which did a fine business, and all of which demonstrate that the people of this city like variety not only in plays but in styles of plays, and all of which goes to show that good plays by good actors, as well as the history of the foregoing, will be recommended by good attendance, and, as a consequence, by good money in the box-office. The coming week at the Marquand Grand will be noted by Bernard Shaw's Candida Nov. 21-23. Haverly's Minstrels, a single performance, 24, and Arizona 25, 26.

The Columbia Theatre Stock co. made a second success of The Gay Parisians 13-19. The play gave opportunity particularly to our old friends William Bernard and Catherine Countess, who demonstrated their ability to please local audiences by the fact that the play throughout the week drew capacity houses. Beginning with 20 this stock co. will begin a season of old time revivals of which let us pray that the Columbia will be the beneficiary.

Cordray's Theatre will end its existence under the name of Cordray's Theatre, with John P. Cordray as the manager, with Finnigan's Bill, the play which has been seen here so often that it needs no commentary except that upon this occasion, as an all others previous hereto, it has done a fine business and pleased its audiences immensely. It is reported that John P. Cordray has leased the Empire Theatre to the history of his contract with the Stair and Havlin shows, and that all the latter's engagements will appear at the Tenth Street Theatre.

JOHN F. LOGAN.

ST. PAUL.

Two seasons is one season longer than the average musical comedy ought to be produced, and The Wizard of Oz is no exception to the rule. If we had not seen a much stronger co. a year ago the disappointment would not have been great. The piece has undergone a few changes both in the book and music. Many of the songs have been retained, however, among them, being "Sammy, When You Love, Love, Love," and "That Must Be Love." Blanche Powell Todd as Dorothy Gale was capable. Bert Swor as the scarecrow and John Swor, the tin woodman, are good and deserve great credit for their splendid dancing. The chorus is well gowned and fairly well drilled.

Thomas Q. Seabrooke in The Billionaire made merry at the Metropolitan 20-23. A large and excellent co. support Mr. Seabrooke through two hours and a half of good fun. Several of the scenes in the play, especially the second act, scene two, which shows the interior of a theatre in a very unique manner. Diamond Donner, seen here last in The Princess of Plisen, is Mr. Seabrooke's leading lady and needs to say, at least, "That Must Be Love." Blanche Powell Todd as Dorothy Gale was capable. Bert Swor as the scarecrow and John Swor, the tin woodman, are good and deserve great credit for their splendid dancing. The chorus is well gowned and fairly well drilled.

Edmund Durrant, and Hughey Dougherty. Costumes and settings were gorgeous. Arnold Daly in Candida 28-3.

The Crisis was seen for the third time at the Grand Opera House Nov. 29, with Nanette Comstock in the leading role, with whose interpretation of the part the theatregoers here were well satisfied. The personnel of the play is well looked after, and each of the familiar characters is capably presented. Liberty Bells 28-3.

On the Bridge at Moonlight proved to be a melodramatic production which still lives up to the verdict regarding it here last season, that it is above the ordinary style and that it is a thriller from the word go. The band of more than ordinarily efficient players. The settings are excellent and show very careful attention to detail. The best work in the cast was done by Messrs. George Klimt and Reed, and Mary Nelson.

The Meister Singers, assisted by Hope Morgan, Ethel Henry, and Rowland Henry, will give a recital in Massey Hall 1. Arnes Knox Black, elocutionist, will appear in Association Hall 28.

ST. NLEY MCKEOWN BROWN.

TORONTO.

The latest musical comedy, Cupid and Co., which had been before the public but a week previous to the opening here, was very successful. The old comedy, by pleased audiences, and was presented by an organization to whose sprightly and vivacious talent the credit of the new offering may well be given. The book is by Tracy Sweet and E. Temple, and is of mediocre calibre. Messrs. Ambrose, Mason, Sweet, and Rankin are credited with the lyrics, while the music by A. Baldwin Sloan is catchily attractive. Chief among a fully competent co. were Junie McGree, Herbert Carr, Thelma Felt, and E. Temple.

Edmund Durrant, and Hughey Dougherty. Costumes and settings were gorgeous. Arnold Daly in Candida 28-3.

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ST. NLEY MCKEOWN BROWN.

JERSEY CITY.

The perennial Elkt Bella, with the Byrne Brothers, were at the Academy of Music Nov. 21-26, and the business has been very satisfactory. The old comedy, by been retouched, lived up in spots, and new business has been introduced. The gymnastic cab horse, the funny fire scene and the tony-turvy steamship were as funny as ever, and the scene on the building in the Salubrious City was a new feature. It is a funny comedian and works hard, and helps to smooth out wrinkles. He is ably assisted by C. R. Byrne as Toby, T. J. Byrne as the policeman, Harry Baker as the detective, and E. Byrne as the detective. Grace Wolvin, Lizzie and Nettie Batchelor, and De Sales Shields. The chorus is good and the catchy airs and nimble dances were much appreciated. William Branwell in Captain Barrington 28-3. Two Little Wives 28-3.

Tracked Around the World was offered at the Bijou 21-26 to very good business. As a thriller this piece takes the banana. It is crowded with incidents, and the finale is a really realistic and well acted. A detective did his worst, and he succeeded in putting together one of the most impossible and improbable menus of the present season. As to scenery, the piece is lavish, and a really good co. appears in the parts. One of the best of the show is a fine male quartette, who rendered real music. Beatrice Golden as Frisco Kate, of the slums, was good and had a hard part to handle. George Mack as the detective was a bery good detective. A. Bryon Beasley as the detective was fine. Edmund Sorabhan and Gertrude La Brandt as the villains were hard workers. Marie Oliver as Nina was also clever. John and Emma Ray in Down at the Old Mill 28-3. The Last Dollar 5-10. The holiday business was unusually large.

WALTER C. SMITH.

NEWARK.

The County Chairman was the attraction at the Newark Theatre Nov. 21-26 and drew good houses. The comedy was admirably interpreted by a co. that included Maclyn Arbuckle, whose portrayal of the little character of the County Chairman was a really artistic creation; Willis P. Sweetnam, Earle Brown, Charles Fisher, George Ricketts, Edwin Chapman, Francis Ring, Christine Blessing, Rose Beaudet, Anna Buckley and J. Stanley Macey, and the stage settings are such as greatly help in the creation of a very deceptive illusion. The Other Girl 28-3.

Thomas E. Shea began a week's engagement at the Empire Theatre 21 with a strong supporting co., which was a profitable one. A Race for Life 28-3.

Bells, Banished by the King, Othello, Richelleu, and Dr. Jekyll and Mr. Hyde. Volunteer Organist 28-3.

At Blaney's 21-26 More to Be Pitted Than Scorned drew large audiences. Lydia Powell plays the heroine pathetically, and Bertina Robinson as one of the despoilers of domestic happiness is an excellent foil for her. J. Frank Burke summons a good deal of spirit in his portrayal of Julian, and the other members of the cast are excellent. A Race for Life 28-3.

Kidnapped in New York drew excellent house. 21-26. Barney Gilmore, a familiar figure to many local theatregoers, appeared in the leading role and was given a hearty welcome. His portrayal of a newspaper correspondent and detective was very dramatic and pleasing. Besides Mr. Gilmore the co. includes Josephine Thill, Grace Euler, Will H. Long, Jr., Shirley Meiers, Dan Reikaw, expert cyclist; Montgomery Ford, Charles Bennington, and little Marion Black. On the Bridge at Moonlight 28-3.

FREDERIC T. MARSH.

OMAHA.

The Theatre and a well balanced co. were at the Pabst 21-26. The comedy, by Frederick Paulding's comedy, Stuart 24, and the co. of All Four Human.

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come visitor to Omaha, and, having a play that is a little better than usual, reception was quite enthusiastic. The Forbidden Land 23. Williams and Walker 24-26. Royal Chef 27-29.

At the Krug Charles F. Whitaker's able co. was seen in Joseph Le Brandt's drama, Her First False Step. This piece has been seen here before and is just as good as ever, which means that it is a good play well presented. On the Bridge at Moonlight opened to the usual large Sunday night audience 20, 21. The leading parts are well taken and the cast is adequate. Nettie the Newscirl 22, 23, to be followed by The Curse of Drink 24-26. In Old Kentucky 27-30. Driven from Home 1-3.

There is considerable excitement in theatrical circles over the possibility of still another new theatre, to be located at Fifteenth and Harvey Streets. Rumor has it that David Belasco is to have a controlling interest.

J. R. RINGWALT.

TOLEDO.

John A. Preston and co. played Incomer at the Lyceum Nov. 17-19 in a most satisfactory manner to good business. Mr. Preston is a new star to the Lyceum patrons, but judging from the reception he received he is destined to become a great favorite. Mary of the part, Arizona filled the house at every performance 20-23. The cast was unusually strong and included George Hanner, a Toledo boy, who is co-manager of the co., and plays the part of the Chinaman. Francis Cambello gave a true Western touch to the character of Canby. Harry C. Brown was excellent as Colonel Bonham, and Edward Farrell's Denton was true to life. The ladies of the co. were when first seen, Edith Clinton, Lizzie McCaull, and Leigh De Lacey, were all adequate.

At Burt's The White Tigress of Japan showed conclusively that the sympathies of the people were with "Flowery Kingdom." In the cast was one genuine Jap, who got enough abuse to kill a dozen men. The play had a wealth of beautiful scenery. The Charity Nurse, a piece familiar with the Burt patrons, opened to the usual Sunday crowd 20 for four days' run and the scenes are ingenious and tend to thrill the audience. Most of the original cast are still with the production.

C. M. EDSON.

CORRESPONDENCE TO CORRESPONDENTS.

The holiday MIRROR will bear date of Dec. 24, but will be published on Tuesday, Dec. 20. It will go to press on the final pages—or the regular section—on Friday and Saturday, Dec. 16 and 17. Correspondents will, therefore, be required to forward their letters for that number so that they will reach this office not later than Thursday evening, Dec. 15. As the Christmas and New Year holidays will be celebrated on Monday, Dec. 26 and Jan. 2, THE MIRROR for the two weeks following the holiday number will also have to go to press on the preceding Fridays and Saturdays. This will make it necessary for correspondents to forward their letters for those numbers, also, at least 24 hours earlier than usual.

ALABAMA.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Babes in Toyland Nov. 14 greatly pleased very large audience. Frederick Warde and Kathryn Kidder in Salammbô 16; excellent performance; packed house. Under Southern Skies 17; good performance; pleased very small house. At Cripple Creek 22. Hermann 23. Burgomaster 24. Helen Grantley 25. BLOW (Jaker Wells, lessee; C. A. Neal, mgr.): Royal Slave 17-19 pleased large audience; packed house. Divorced Her 21, 22. Two Little Wives 24.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Ghosts Nov. 14, with matinee; well patronized; supporting co. all that could be desired. Babes in Toyland 16, 17, with matinee; large audience; more than pleased. Warde and Kidder in Salammbô 18, with matinee; interesting play; stars ample opportunities; business good. Under Southern Skies 19, with matinee; co. capable; play weakly constructed; business fair.

BIRMINGHAM.—BIJOU THEATRE (M. L. Seamon, mgr.): Child Slaves of New York Nov. 21-26; enthusiastic applause by fair houses. Rachel Goldstein 28-3. Elmore Sisters 5-10.—JEFFERSON THEATRE: Under Southern Skies Nov. 16. Ghosts 17, 18. Bow's Moving Pictures 19. Hermann 22. Helen Grantley in Her Lord and Master 23.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Ghosts Nov. 16; small audience. Frederick Warde and Kathryn Kidder 17; excellent performance; large business. Burgomaster 23. Her Lord and Master 24. Dolly Varden 29. Charles B. Hartford 3.

TROY.—POLMAR THEATRE (Frank P. Folmar, mgr.): Royal Slave Nov. 16; good business; fine performance. At Cripple Creek 23. Burgomaster 25. Littlejohn 26. Breezy Time Nov. 16; large business; pleased. Why He Divorced Her 24. Hello, Bill 25.

SHEFFIELD.—MEYERS OPERA HOUSE (Thomas W. Littlejohn, lessee): Frank Dudley co. Nov. 14-20; nice business, improving nightly; excellent co. Plays: Tradesman, Ben Bolt, Camille, Man from Mexico, Her First Born, Three Pink Dominoes.

HUNTSVILLE.—OPERA HOUSE (Thomas W. Littlejohn, prop.): A Breezy Time Nov. 16; large business; pleased. Why He Divorced Her 24. Hello, Bill 25.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenstiel, lessee and mgr.): Royal Slave 18. Breezy Time 25.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Adelaide Thurston Nov. 15; excellent performance; good business. Murray and Mack 16; fair performance; capacity. Tried for Life 17; poor performance; light business. Al. G. Field 18; good performance; S. R. O. Hidden Crime 21. Hearts 24. Why Women Sin 25. Aristocratic Tramp 26. Silver Slipper 29. Village Parson 1. Frank Daniels 2. Jewel of Asia 3. Boy Wanted 7. Happy Hogan 8. Babes in Toyland 12. Under Southern Skies 13. Message from Mars 14. Her Lord and Master 15. Faust's Minstrels 16.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Murray and Mack Nov. 15; packed house; failed to please. Field's Minstrels 17; good house; altogether best of kind ever seen here. Sultan of Sulu 22. Harry Berezford 23. Runaway Match 24.

FORT SMITH.—GRAND OPERA HOUSE (C. H. Lick, mgr.): Aristocratic Tramp Nov. 15 pleased over-

flowing galleries. Taylor Stock co. 21-26 (except 23). Why Women Sin 23. Peggy from Paris 28. Frederick Rella 29. Village Parson 2. Elsie De Tourney 3.

OSCEOLA.—MERCANTILE OPERA HOUSE (C. H. Gaylord, Jr., mgr.): Uncle Josh Perkins Nov. 15; full house; very poor performance.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Ben Greet in Everyman and Twelfth Night Nov. 14, 15; fine performance; good house. Arizona 16, 17 attraction and co. above average; business very good. Haverly's Minstrels 19; performance and attendance satisfactory. County Chairman 21, 22. Eliford co. 23-28.—YE LIBERTY (H. W. Bishop, mgr.): Bishop co. presented Where We Were Twenty-one 14-20; one of best productions of season. Landers Stevens and Jane Kelton in leads deserve special mention; house packed nightly. Merchant of Venice 21-27.—ITEMS: Robert Elliott, leading heavy man of Bishop co. and one of clearest artists on Coast, leaves for New York 23.—Milton Stallard leaves for the East 20 to accept position of assistant stage-manager with McKee Rankin and Nance O'Neill.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, mgr.): Fast Wedding Nov. 12; fair cast; pleased good house. Candida 14; excellent co. business poor. Arizona 16; stage settings and co. good; pleased large audience. Glittering Gloria 18 canceled. Eliford's Dramatic co. 20-23. In Other People's Money, My Friend from India, Through the Breakers, Belle of Richmond, County Chairman 23. For Her Sake 24. Marie Heath 28. Pretty Peggy 30.—UNIQUE (Fred H. Schreiner, mgr.): Bert Van Cleave's co. 18-19 in Avenued and Hazel Kirke; fair business; poor co. Raymond Mantion co. 20-26 in In Idaho.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): Lester Loneran in Candida Nov. 7; good co.; fair house. Ben Greet's Players in Everyman, Twelfth Night 8, 9; excellent co.; deserved better patronage. Haverly's Minstrels 10 pleased large

to applaud Richard Carle in The Tenderfoot 21, but enthusiasm was unusual. Ninety and nine furnished realism up to the minute 22. James E. Hackett's The Fortune of the King was notably good. Thanks-giving attraction. David Harum 25. County Chairman 27. Our New Minister 29. 30. Annie Russell 1. Eugene Blair 2. 3. Isle of Spice 5. W. H. Crane 6. Billy Van T. Savage's Parsifal 10.

NEW BRITAIN.—RUSSWILL LYCEUM THEATRE (T. J. Lynch, mgr.). Ninety and Nine Nov. 21; good patronage; competent co. Fulgora Stars 24. Harcourt Comedy co. 28-3. —MAJESTIC THEATRE (Jennings and Graves, mgrs.). Minister's Daughters 19. Farewell; satisfactory performance. Black Mask 22; fair business; ordinary co. A Bell Boy 24. Henrietta Crossman 1. Too Proud to Reg 5. Unwritten Law 7. Child Wife 9. Russell Brothers 10.

MERIDEN.—THEATRE (Jackson and Reed, lessees and mgrs.). William Faversham in Letty pleased audience Nov. 16. Paula Edwards in Winsome Winnie 18; large house; co. good. Cora Payton Stock co. 21-26 opened to good business. Plays first half week: Cumberland 61. Captain of the Nosechuck. Partisan Princess. When Her Soul Speaks, Henrietta. Cook-Church Stock co. 25-3.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.). Victor's Band Nov. 17. William Faversham in Letty pleased good audience 19. Richard Carle and excellent co. in Tenderfoot 22; pleasing entertainment; fair audience. Shadows on the Heath 23. 24; good business. A Bell Boy 29. County Chairman 1. Annie Russell 8.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.). Otis Skinner in The Harvester Nov. 19; large and cultured audience; splendid co. Fortune Teller 20. Cook-Church 21. —COOK-CHURCH 22-26 opened to large audience; co. and performance satisfactory. Robert Fitzsimmons 2.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.). Minister's Daughters Nov. 18. Pleased large audience. A Trip to Egypt 20; large advance sale. —THEATRE 21-23. —THEATRE 24-26. —THEATRE 27-29. —THEATRE 30-31. —THEATRE 32-33. —THEATRE 34-35. —THEATRE 36-37. —THEATRE 38-39. —THEATRE 40-41. —THEATRE 42-43. —THEATRE 44-45. —THEATRE 46-47. —THEATRE 48-49. —THEATRE 50-51. —THEATRE 52-53. —THEATRE 54-55. —THEATRE 56-57. —THEATRE 58-59. —THEATRE 60-61. —THEATRE 62-63. —THEATRE 64-65. —THEATRE 66-67. —THEATRE 68-69. —THEATRE 70-71. —THEATRE 72-73. —THEATRE 74-75. —THEATRE 76-77. —THEATRE 78-79. —THEATRE 80-81. —THEATRE 82-83. —THEATRE 84-85. —THEATRE 86-87. —THEATRE 88-89. —THEATRE 90-91. —THEATRE 92-93. —THEATRE 94-95. —THEATRE 96-97. —THEATRE 98-99. —THEATRE 100-101. —THEATRE 102-103. —THEATRE 104-105. —THEATRE 106-107. —THEATRE 108-109. —THEATRE 110-111. —THEATRE 112-113. —THEATRE 114-115. —THEATRE 116-117. —THEATRE 118-119. —THEATRE 120-121. —THEATRE 122-123. —THEATRE 124-125. —THEATRE 126-127. —THEATRE 128-129. —THEATRE 130-131. —THEATRE 132-133. —THEATRE 134-135. —THEATRE 136-137. —THEATRE 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CONSUMPTION

ITS.

PISO'S CURE FOR
Many ACTORS, SINGERS and PUBLIC
SPEAKERS use PISO'S CURE to strengthen
the voice and prevent hoarseness.

AT THE THEATRES

To be reviewed next week:

THE USURPER Knickerbocker.
 REJANE IN REPERTOIRE Lyric.
 FIRES OF ST. JOHN Daily.
 THE VACANT CHAIR Metropolis.
 THE SECRET OF THE SUBWAY, Third Avenue.

Lyric-Rejane in Zaza.

Drama in five acts by Berton and Simon. Revived Nov. 21.

Bernard Dufrene M. Dumény
 Cascard M. Kelm
 Bussy M. Resoux
 Dubousson M. Montu
 Malardol M. Gorioux
 Lartigue M. Berthier
 Jules M. Bosman
 Adolphe M. Duc
 Michellin M. Thamin
 Ducloux M. Dufrey
 Zaza Madame Rejane
 Madame Dufrene Mlle. Suzanne Avril
 Anais Mlle. Jeannin-Kelm
 Simonne Mlle. Clery
 Floriane Mlle. Rose Lion
 Nathalie Mlle. Deylla
 Juliette Mlle. Bernou
 Melanie Mlle. Edmond
 Toto La Petite Baudry

Zaza, in her bleached garb, was a great success in New York at its production Jan. 9, 1899, and is still being received with popular approval throughout this country. It is safe to say she would not retain public favor long if so frankly true to real life as is the Zaza which was greeted by a large audience at the Lyric Theatre Nov. 21. In this undervalued form she remains true to her source and upbringing and is not satisfied by great love. This is only indicated by a few speeches, but those speeches, and the giving her a disgusting mother instead of aunt, are indicative of the whole production, which was kept as unflatteringly true to café chantant life as a kodak photograph. It was a drop of life's pus under the microscope, but a drop so brilliantly tinged with iridescent dyes of Rejane's art that the audience quite forgot it was disease.

When a vulgar-minded painter or sculptor of the lower ranks represents an undraped figure it is merely naked, if done by a master it is only nude. The same is true of certain scenes in Zaza. If done by vulgar they are coarse and merely disgusting; as done by Rejane, the great artist, there is no suggestion of the shamelessness of the merely naked. She idealized even the low type of a Zaza with her own womanliness, in a love that rose to a far higher plane than the merely physical from which it sprang.

The wide range of emotions in the piece try the most expert. The first scene of coquetry was played with an infantile roguishness and bewitchery that was delightfully inviting but never common. The later scenes of jealousy and pique rang true to the writer's conception as embodied in the careless-hearted and generous favorite of the low forebears. She entered the house of her rival with a belligerent swing that foreboded woe to the other woman, but the change to real tears in the scene with her lover's child was answered by genuine moisture in the watching eyes that wept at an agony which never descended to the hysterical or mawkish.

A quarrel might be picked with the authors for giving us life in the raw without a touch of poetic sauce, but the play is too old for profitable picking. The great scenes of truth is a powerful stimulant, and Zaza is a quickener to philosophical reasoning when rightly observed and increases belief and faith in human nature, which is always so full of unbelievable beauties. The work of M. Dumény did not jar on the artistic picture, but was played with the well-bred reserve of the thorough artist. M. Kelm was the cheap variety actor to the life in dress and demeanor. Mlle. Jeannin-Kelm was finished and never overacted as the mother. La Petite Baudry had repose and self-possession which might have been envied by many grown-up artists.

The production was disappointingly shabby and out of keeping with the work of the company. Surely she knew New York was not a village and should not have insulted her own art with such a frame.

Broadway—The Two Roses.

Comedy-opera by Stanislaus Stange; music by Ludwig Engländer. Produced Nov. 21.

Rose Decourcelles (Rose Marie) Fritz Scheff
 Philip Merivale Roland Cunningham
 Andrew Oldfield Clarence Handyside
 Mrs. Oldfield Josephine Bartlett
 Ferdinand Day Louis Harrison
 Dr. Thomas Well M. W. Whitney, Jr.
 Lady Jane Louise Le Baron
 Susan Knight Ida Hawley
 Polly Primrose Ada Meade
 Alice Tupper Grace Spencer
 Annie Parsons Ella Niles
 Betty Brown Rena Holly
 Oliver Munroe James Beall
 Peter Dodge Roy Penatton
 John Juggins Otto Wedemeyer
 Geoffrey Davis Frank Boyle

Fritz Scheff was the figure that stood out most brilliantly at the Broadway last Monday night in the new comedy-opera, The Two Roses, which reminds one in its coloring and ensemble of a painting in water colors. Everything is dainty and good to look upon, from the Squire's apple orchard in the first act, with its constantly falling blossoms, one of the prettiest settings ever seen on Broadway—to the daintily clad men and maidens who dance beneath the trees.

Nothing is magnetically positive about the tuneful production, however, until the entrance of Fritz Scheff as Rose Decourcelles, wearing the most chic of pink satin gowns, and ready to conquer every one, both on and off the stage.

With her first song one realized that real life had come into the picture, and that henceforth all its tints and notes must be subordinate to one.

While the action of the piece, which is clearly a musical version of Goldsmith's She Stoops to Conquer, lies in "Merrie England" at a picturesque period which is made the most of in the costumes, the lilting choruses and songs of Ludwig Engländer bring one nearer to the days of merry Strauss waltzes.

The first act is given up to the visit of Philip Merivale, the most bashful lover, sent by his father to Squire Oldfield's in the wish that he may make Rose Decourcelles, the squire's ward, his wife. The meeting takes place and Rose, finding her suitor bashful, then and there makes up her mind to "stoop to conquer." There is a pretty quartette in which the star sings daintily.

The second act is in the ivy-grown courtyard of Squire Oldfield's house. Hither Philip Merivale has been taken, through the plotting of Marie and Ferdinand Day, the squire's mischievous stepson, in the belief that he is going to lodge at the Buck's Head, an inn. Rose Decourcelles comes to serve him as Rose Marie, the barmaid. Philip does not recognize her and immediately falls in love with her. She consents to elope with him. Later, when Philip is horrified at the discovery that he has been treating the squire, his father's friend, as a Boniface, the squire tells him that Marie is a French opera singer instead of a barmaid. This gave Fritz Scheff a chance to get for the moment into her legitimate realm of grand opera.

She sang the "Parla Waltz" of Arditi and a German lullaby in a way which made one entirely forget her few slips in the way of getting slightly off the key earlier in the evening. The magic of Rose's voice wins Philip to her side, and the curtain falls leaving the audience conquered by Fritz Scheff's voice and rare personal charm, as much as anything else. She had bouquets and curtain calls without number.

Roland Cunningham has a sweet tenor, and as Philip Merivale sprang quickly into favor, though he had but one telling song, "Rose Marie." Louise Le Baron did not have much to do as

Lady Jane, but made a picture in her Gainsborough hat and costume.

Ida Hawley was clever as the maid, and her song, "A Simple Dimple," with a double quartette chorus, is one of the tripping, catchy things of the score. Louis Harrison was a rollicking Ferdinand Day, and made a hit in his one really humorous song, "Why, Why, Why?" He was amusing also in "The Battle on the Tiles," the realistic cat duet falling to Ferdinand and Philip Merivale. Clarence Handyside was a picturesque Squire Oldfield, and Josephine Bartlett made the most of Mrs. Oldfield. The choruses were exceptionally good, both in vocalization and costuming.

While The Two Roses as a vehicle for Fritz Scheff seems perhaps a bit colorless, yet in a measure it gladdens the eye and pleases the ear, which is the greater part of the mission of the operetta school in general. With the prima donna in the centre of the stage, the other things lacking in the piece sink into the background.

While the score is not quite up to the vocal attainments of the star, it is safe to say that she alone is sufficiently an attraction to carry the piece successfully for some time to come.

As for the libretto of the operetta, it needs a match touched to it in places to give it a little more "touch and go." Louis Stange, who wrote it, evidently expected a great deal from the brilliancy of the star.

New York—Woodland.

Musical fantasy in two acts. Book and lyrics by Frank Pixley; music by Gustav Luders. Produced Nov. 21.

King Eagle Charles Dow Clark
 Prince Eagle Cheridah Simpson
 Blue Jay Harry Badger
 Robin Redbreast Harry Fairleigh
 General Rooster Frank Doane
 Judge Owl Stanley H. Forde
 Dr. Raven Frank D. Nelson
 Cardinal Grosbeak Harry N. Eyles
 Miss Nightingale Ida Brooks Hunt
 Mrs. Polly Parrot Ida Mulle
 Lady Peacock Emma Carus
 Miss Turtle Dove Margaret Sayre
 Miss Jenny Wren Lucille Nelson
 Lady Hawk Louisa Hilliard
 Miss Mocking Bird Lucille Nelson
 The Cold Bottle Mattie Nichols
 The Hot Bird John Donahue
 Lieutenant Sparrow Eva Francis
 Miss Canary Grace Walsh

Woodland, billed as a "musical fantasy of the forest," had its first New York representation last week, in the presence of a friendly audience that filled the New York Theatre. It was what actors call an "easy" audience, and there was a disposition to applaud anything and everything without discrimination. Much of the approval was deserved, but when the clock points to several minutes after eleven encores become a nuisance. A topical song called "They'll All Have to Go," introduced when the piece was practically finished, gave the encore band a chance to apply his mode of torture and partly spoiled an otherwise very pleasant evening.

Woodland is one of the quaintest, prettiest and oddest entertainments that has been seen here in years. The main idea is charming, but unfortunately the result of the author's efforts was not as happy as it might have been had the subject been treated by an abler pen than that of Mr. Pixley. His characters are all birds, and while the story of the play in the main is good, there are too many slang expressions and references to the subway and other topics that seemed entirely out of place. W. S. Gilbert could have treated the theme with a more living effect, but Gilberts are not born every day.

The scene is laid in a forest, and the plot concerns the love affairs of the birds. King Eagle desires that his son, Prince Eagle, shall marry Lady Hawk, but the youth prefers Miss Nightingale. The Prince is banished in disgrace, and the Blue Jay, a sort of tramp bird, turns up and amuses the other birds with his antics. King Eagle dies and the Blue Jay and other conspirators hold an election to choose his successor. By modern political methods the Blue Jay succeeds temporarily in becoming King, but his plans are frustrated by the timely return of the Prince, who is hailed as King, and gets Miss Nightingale after all.

The story is simply a peg upon which to hang some very tuneful songs, dazzling costumes, attractive scenery and stage pictures of great beauty. Most of the jokes were very old, but they were quickly forgotten when the principals and chorus burst forth in song. Mr. Luders has written very cleverly for this production, and at least two of his songs will be whistled merrily in a few days. They are "The Tale of a Turtle Dove" and "Will You Be My Little Bird?" "No Bird Ever Flew So High He Didn't Have to Light" (interpolated) also deserves mention.

The cast was excellent, but the distinct hit was made by a team of vaudevillians, John Donahue and Mattie Nichols, who had no lines to speak or sing. They appeared as a Hot Bird and a Cold Bottle. The make-ups were splendid, and their dance, introduced at various times during the action, took the house by storm. Harry Bulger was as amusing as his lines permitted him to be, and sang the topical song in the first act cleverly. Emma Carus was admirably fitted with the role of Lady Peacock, in a gorgeous costume. Her voice has undergone a complete transformation since her vaudeville days, and she scored heavily in her two songs. Lucille Nelson did some bird-warbling that held the silent attention of the entire house, and she was rewarded with a burst of applause when she had finished. Helen Hale was engaging as Jenny Wren, and the capital work of the Blackbirds supporting her in one of her songs brought several recalls. Ida Brooks Hunt as Miss Nightingale displayed a clear, sweet voice, and Cheridah Simpson made a dashing appearance as Prince Eagle. Individual hits were also scored by Ida Mulle as Mrs. Parrot, Frank Doane as General Rooster, Stanley H. Forde as Judge Owl, and Margaret Sayre as Miss Turtle Dove. The chorus, made up for the most part of small girls, showed an average of good looks that was remarkable. Mr. Sawyer has staged the piece sumptuously and unlimited credit is due to George Marion, who has in this production surpassed his own record as a stage-manager.

Casino—The Baroness Fiddlesticks.

Musical satire in two acts and three scenes. Book by George de Long. Music by Emil Bruguiere. Produced Nov. 21.

Mashaway John E. Henshaw
 Archer Ritchie Ling
 Jack Elkins Alden McClackie
 Maurel Trenchant Tony Asher
 Cholly Walter H. Claxton
 Algy Mae Sherwood
 Monty Edna McClure
 Marionetta Anna Johnston
 The Duchess of Reelboro Minnie Methot
 Isabelle Toby
 Geraldine Nella Bergen
 Mrs. McGurk Mary Ten Brock
 Jenkins Gustav Klodovski
 Patriline Anna Fitzhugh

The Baroness Fiddlesticks received lavish applause from a large audience at the Casino at its initial performance on last Monday evening. MacDonald and Sullivan have made a very glittering production of this rather mild musical satire on society, of which the dialogue is by George de Long and the music by Emil Bruguiere, of San Francisco. The wit of the dialogue is not overwhelmingly sparkling, and is hardly as good in quality as the music. The piece contains many pretty bits of melody, notably the chorus, "To Arms! Hear the Cry," at the close of the first act, and the song and chorus in the second act, "Listen to the Night a-Singing." These and the number, "Tra-la-la," at the close of the second act, received vociferous encores. However, taken all in all, there is little of the catchy tunelessness in the songs that would make them widely popular in household or street.

The story of The Baroness Fiddlesticks is as thin as gossamer, but one in which society can see reflected some of its own foibles and failings, and laugh at them. Mashaway, a parvenu and an Anglomaniac, and crazy to get into English Society, starts the trouble at his country house

in Wiltshire, England, where he is giving a house party. He has invited as his guest Patriline, a gay soubrette and a former dame of his, but whom he has planned to introduce to his aristocratic guests as the Baroness Fiddlesticks. The guests are assembled on the lawn and Mashaway receives a telegram from the bogus baroness that she will shortly "drop down in her automobile." Isabelle, Mashaway's daughter, and Geraldine, her friend, are wild to get a sight of the supposed baroness, as is Mrs. McGurk, the cook, who has loved Mashaway in secret ever since he became a widower.

When Patriline arrives as the baroness she brings with her a bevy of her friends, daintily gowned chorus girls, accompanied by their attendant cavaliers. This disgusts Mashaway, who is wildly afraid that his aristocratic guests will discover the true status of the baroness and her friends. To avoid this Patriline introduces her chorus girl companions as ladies of the nobility.

While the merrymaking attendant upon the arrival of the baroness is at its height, Patriline is astonished to receive a telegram from the Duchess of Reelboro in London, saying that she has reason to believe that the Baroness Fiddlesticks is a ruse of hers and she will make a visit to Mashaway's country home to ascertain if that be so. Isabelle, Mashaway's daughter, explains the arrival of the telegram by saying that in her delight at the arrival of the Baroness she had announced it in all the London papers.

Archer, the stepson of Mashaway, arrives on the scene with the news that he has been married and divorced since he left home. He brings with him a friend, Maurel Trenchant, and they both of them promptly fall in love with Geraldine. In the meantime Jack Elkins, who is in love with Isabelle, annoyed at her flippant coldness toward him, has begun to flirt with the Baroness Fiddlesticks, and made a compact with her to help him make Isabelle jealous.

At the opening of the second act a fancy dress fête by moonlight is in progress on Mashaway's lawn in honor of the arrival of the Duchess of Reelboro, who from the first seems to doubt that Patriline is a real baroness. There is an amusing scene in which Jack Elkins flirts with the baroness and arouses the jealousy of Isabelle, and ends by making each of the two women believe that the other is crazy. Meantime the duchess has become smitten with Mashaway, and he in his anxiety to get into the aristocracy encourages her. Patriline makes an arrangement with her chorus girl friends whereby they are to come out on the lawn in the moonlight after the household have retired and rehearse some parts in the plan for which they soon have to return to London and end their holiday. The duchess overhears this plan and determines that she will be in and also, and so prove what she has always believed, that Patriline is a bogus baroness. Isabelle and Geraldine also have made plans of their own for that same night, and two elopements may result. Patriline and her friends meet on the lawn, according to agreement. They are surprised by the duchess, who has meantime had a stroll and some love making in the garden with Mashaway. Archer, Mashaway's stepson, appears upon the scene and announces that Patriline is the woman from whom he has been divorced.

They conclude to remarry, and the duchess makes Mashaway happy by confessing her love for him, and the curtain falls upon a chorus of happiness.

The costuming throughout the piece is elaborate and beautiful, notably the fancy dresses of the fête in the second act. There is much graceful dancing, and the stage effects, under the direction of Al. Holbrook, are particularly good, and much of the perfection of chorus and ensemble work is due to Arthur Weid, as conductor of the orchestra. The stage settings were fine. John E. Henshaw as Mashaway was clever and made a success of his topical song, "Seeing New York." His first song, "I'm Just About as I Ought to Be," is one of the most tuneful in the play.

Ritchie Ling looked handsome in a part which hardly required more, and sang well his solo in the chorus ending the first act.

Anna Fitzhugh made the most of her few pretty songs as the baroness, and invested the part with a dash that well accorded with her rich gowns and diamonds. Nella Bergen showed the real sweetness of her voice in the little she was called upon to do.

The second act might have been dull without Toby Claude, whose spangled costume was scant enough to emphasize the words of her song, "At a Fancy Costume Ball," for which she received many encores. She also achieved a distinct hit in the song, "Mr. Bugaboo."

Mr. Bruguiere was present in a box, and there were several calls for him at the end of the first act. The Baroness Fiddlesticks needs more unadorned comedy, and the dialogue could stand revision and polishing. In its original form it is not particularly promising.

Daly's—Nance O'Neill in Repertoire.

The first play chosen to present Nance O'Neill to a Broadway audience was Sudermann's Magda, which was played Nov. 21 with the following cast:

Colonel Schwartz McKee Rankin
 Magda Nance O'Neill
 Marie Gertrude Binley
 Augusta Clara Thompson
 Hedderdine Charles Millward
 Dr. Von Keller Joseph Wheelock
 General Von Klebs Frederick Aymer
 Professor Beckman Arthur H. Sawyer
 Franziska Rica Allen
 Theresa Rica Scott

It is seven years since Miss O'Neill was seen in New York at the Murray Hill Theatre, when as a stock star under McKee Rankin's management, she was hailed as a coming wonder. Now she has come, but by the way of Australia, New Zealand and Egypt. The story of how she bravely tried to get on the Great White Way, but was ungallantly forced back into outer darkness has won her many friends who were out in force to greet her and cry God-speed. Whether the choice of the Magda banner to carry at the head of her entry was wise may be doubted. An actress must be overwhelmingly great in her womanhood to make this difficult young woman so womanly that her many faults of temper and disposition could be forgiven and she herself loved for herself.

This Magda, when she comes to her father's house, is cold and cruel and entirely lacking in any joy at her homecoming. She says she is selfish. If she had been she would have learned that the truly selfish, if possessed of any gray brain matter, are clever enough to know they get the most for themselves in this world by being attractive in courtesy and by at least pretending unselfish interest in others. The sweeter the honey the more flies. And a thoroughly selfish person is often pleasant to meet—for an hour. This Magda gave nothing but clothes to explain her personal popularity in any lovable traits. She was as hard and clear-cut as an etching on steel. She was beautiful to look upon, but clean-cut scheming and over faithfulness to detail got on the nerves like a room that has been furnished and decorated by a business-building architect. There was nothing cozy or human in her. She had evidently taken iron, as she advises her sister to do, until the ring of steel rails and machinery could be heard in her metallic voice. The cold, calculating intellect of the woman whose troubles have made her acid and curdled all the milk of human kindness in her heart was too evident. Pain only sweetens a character which has true depth or worth and makes it more keenly sensitive and sympathetic.

There was a precision about every too well rehearsed attitude and stage picture that finally became quite maddening in its clock-like mechanism. Magda never sat but she turned her skirts twice around her feet, however much she was supposed to have forgot herself in her emotion of the moment. This is too old a trick to be effective. One could see this Magda with the MS. of her part underlining every emphatic word and then never letting her feeling make her brain forget where the pencil blackened. When an author writes "Ah! Yes," he only inserts the "ah" as an indication of stronger feeling, not as a clear-

FRANK MORDAUNT.



Frank Mordaunt has entirely recovered from the illness which overtook him a year ago. He has returned to his residence in New York and is completely restored to health. Mrs. Fiske had offered him a part in her forthcoming production of C. M. S. McLellan's play, but Mr. Mordaunt declined it, as, though it is an important part, he does not think it a good vehicle for his return to the stage after so long an absence.

cut word, but this Magda was faithful to every letter of her text as literally as children reading in the first reader or amateurs who do not laugh when the MS. says "ha! ha! ha! ha!" but speak those "ha ha's." But the audience applauded, probably out of gratitude to at last see an actress they could hear clearly and without any straining effort.

In the scorn, indignation and bitterness of the acid-eaten soul who is roused by the petty cadship of rival selfishness, this Magda showed great power and sincerity, so she created great enthusiasm of admiration for her force. The intellect admires, the heart loves. One cannot love this Magda. If Miss O'Neill has a part in her repertoire which will win the heart by womanliness, she made a great mistake in giving Magda first. After winning, if she had added intellectual admiration she would have had the metropolis under her feet.

The real star of the piece was McKee Rankin, who gave something so human in the realistic finish of his father that he won all hearts in sympathy. Art is built up in the heart, and he had art of this highest kind. He gave a death scene which made any one who has seen death grip his chair arms. Charles Dalton was one of the modern school of athletic clergymen who are good because they are healthy and physically sound, then clergymen from conviction and principle. Gertrude Binley was winningly pretty and charmingly girlish as the younger sister. Arthur Sawyer was youthfully manly, and Frederick Aymer and Joseph Wheelock did the most in fine characterization with their small parts. Charles Millward was one of the best of the many unpopular Von Kellers and gave it just that right touch needed for the completeness of the play. It takes a thorough artist to subjugate to his part the human desire to be liked. Clara Thompson was excellent in reading and make-up, as also was Ray Scott. Rica Allen won many laughs by her capital character work as the cattish old aunt. The set was perfect in its truth to this class of family and its nationality.

The evening of Nov. 24 Miss O'Neill played Hedda Gabler, Henrik Ibsen's four-act drama, with the following cast:

George Tesman Louis Massen
 Assessor Brack Charles Dalton
 Elert Lovborg Charles Millward
 Miss Julia Tesman Clara Thompson
 Mrs. Elvsted Rica Allen
 Berta Rica Allen
 Hedda Gabler Miss O'Neill

The writer of this remembers well when he first saw Ibsen in his native town, and with what almost reverential awe the grand man of the Northland was greeted as he came to the seat at the table always reserved for him. It is great. All literature is different because of that great granite peak of Truth which looms there in the Norseland, by which all other puny minds are measured. Because of that solid reality which has risen, many of the stagnant pools of nonsense have been drained from our mental marshes. No longer is he raved about by the first exploring mountain climbers, who called themselves "Ibsen Clubs," but he is a part of all horizons. All would-be mountain climbers test their strength on his heights. An ordinary anthill dramatist would be crushed by the efforts—especially such a burlesque as was done at Daly's, which has lately become the home of farce-comedies and melodramas set to music.

There is only one set and no royalties to pay, so there is no excuse for lack of painstaking in the stage picture. The curtain rose on the same wood paneled walls we saw in Magda's home. The architecture of Norway is quite different from Germany, but this scenic outrage would have been forgiven if any thought of truth in setting had been shown. Instead, an interior was merely faked with such *brico-a-brac*, Turk beads and artificial flowers as are shown in the windows of Eighth Avenue shops which furnish an apartment complete, ready for housekeeping, and on the installment plan, for \$79.68. One instinctively looked on the programme for their advertisements. True there was a little square box covered with black striped white oil cloth in the centre of the drawing-room which was supposed to represent a porcelain stove and had no egress for the smoke with which it filled the house when Hedda burned a sheet of Lovborg's manuscript.

When the people began to appear there was no local color in dress or make-up. None of those thousand little details which are carefully looked after by all the conscientious who are really artists and which would not be remarked by the untrained eye, but go so far to make the whole convincing. For instance, the fine chance for a character study in dear old Aunt Julia was lost entirely. She was clad in rich silks and lace like a dowager duchess. There was no sign of her having given up any of her annuity for her dearly loved nephew and no meaning in his lines of love or Hedda's of repulsion.

Tesman himself was a big chested, hearty comedian playing the part for all the laughs and low comedy in it, losing entirely the fineness of its humor and greatness of its pathos, and there is much of both to lose. The speeches of the absent-minded student and copyist of parchments did not fit him any more than a farm horse's blanket would if used to cover a bustling automobile. When he learned there was to be a competition he only bleated like a frightened lamb. He was a bulky athlete eating bread and milk. Charles Millward gave the truest interpretation of the evening. He was the passionate anaemic poet whose dissipation had burned his soul through his flesh till only the ashes remained. He rang true by having the soul of his part so much better than the others. The Mrs. Elvsted missed a grand chance. Girls have become famous by having the opportunity of their lives in one playing on Broadway of this great human-hearted part of the woman whose love has crowned her and raised her by its glory and faith to the queen of womanhood, but this Mrs. Elvsted had no innocence or heart enough to lead her to the martyrdom which makes holy saints of any such sinners. She could be trusted to cross Broadway alone and no man would instinctively spring to aid her, for she was not

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woman, but too much the selfish new woman, who checks her own baggage and is left to travel alone, and you felt sorry, not for her, but Mr. Elvsted. Alice Allen fitted her part to the life and gave the old servant of the family, and was in artistic contrast with the part she had in Magda, showing her skill and great versatility.

Assessor Brack hesitated between interpreting the part of Mephistopheles or that of the tame cat. The only gleam of the devilish malevolency of this great role was the gleam of the eyeglass he wore. He was evidently trying some of the time to imitate a *biass* French impersonation he had once seen and forgotten. There was no hint of the subtlety of this great schemer, only laughs for the comedian. He was trying to be a lap dog and resulted in giving a first-class idea of a Newfoundland trying to get on a lady's knees.

When the haggard faced Hedda appeared in a big, all white, billowy something loose, with her hair knotted close to the top of her head like a hard pretzel, which Hedda would not wear after having traveled, the audience was sure the master had made a mistake by making her by three clever men. Then, when she began to speak she was so frankly nasty and sharp-tongued in her shrewishness, all hated her, then finally only took her as a comedy scold. It surely was only to laugh when such a sulky vixen talked of ever having been a comrade of Løvborg. No one would confide in this heartless iceberg, and the great cat and mouse scenes of her playing with Mrs. Elvsted and Løvborg lost all their great possibilities. Although it was a holiday night there were but few people in the lower house, but surely there was enough intelligence to make it worth while to try for some art, if only one ticket had been taken in. This Hedda was not at all the kind of woman who would have shot herself to escape any man. She would have had too much bitter sport in living to make life a hell for anyone who dared play a little game with her shrewish tyranny. Her life was a direct contradiction of the author's words and her own violent end. This Hedda was the devilish serpent in the garden, but she gave so vulgar a rendering to some of her sneeches she left a slimy trail of course suggestiveness over all touched by her nasty mind.

Some critics have said it was a good old-fashioned Weber and Fields burlesque, others that it was as bad as a Dramatic School performance, but this is not just or fair. This is evidently an attempt to melodramatize, to popularize and give a sort of bargain day in the drama. Though all the fine points were lost, nothing that could appeal to the cheap or vulgar was forgotten, even to having the orchestra play loud music in tremolo while Løvborg tells the story of his life. This has always been a good old trick to help the flow of tears when chamber-maids wept over the woes of Jane Eyre or Little Eva. Why not for those of any other lady? Some might say art makes a difference. Oh, hang art! Let's have the tremolo music!

But worst horror of all was the death of Hedda. That was too good a chance for the cheaply sensational, so the big curtains were jerked aside after the shot was heard, and the audience treated to a picture of Hedda lying on the sofa with a gushing blot of red, red blood on her temple. True to her cruelly nasty life, this Hedda was nasty in death.

This ambitious young woman of the strenuous school must not be blamed for all the horrors of this interpretation. It is hoped that much of the fault lies at the door of the stage manager who produced the piece. He started from an entirely mistaken viewpoint. The straight crossings and "trimming the stage" of the old-fashioned director showed his narrow limitations and made the play mechanical and totally unlike life, and are not at all suited to the natural school of this very modern master of stage witchcraft. The broad methods used here were as bad as for a portrait artist to use a whitewash brush to paint a maiden's fine tresses. It had only the art (T) of the screaming circus poster.

It is with sincere regret that these mistakes of an ambitious but totally mistaken woman must be recorded. She has talent of a certain elemental force and grip on scenes where there is enough substance for the teeth to bite into, but the subtle modern school is not hers. Her primitive power would have had a chance in the Bardic school of the Bernhardt physical, but Bernhardt herself came an awful cropper when mounted on this same play, and hates it accordingly. There is room enough in America for any number of great artists and interpretations of the many schools and masters. The horizon is eagerly watched through the long vistas of the great white way for names worthy writing in its letters of fire, but no permanent star has blazed out this week. The chief emotion stirred is that of pity at the great and too frequent paths of mistaking the desire to do for the ability.

Criterion—The Second Fiddle.

Farce-comedy in three acts, by Gordon Blake. Produced Nov. 21.

Leopold Baron Von Walden Louis Mann
Paula Georgia Welles
Count Alfred de Cardinet Percy Lyndal
Loriot Edward See
Baron Sergius Orloff William Hassan
Fanchonette Dorothy Revell
Anatole Thomas Davies
Cacotet Charles Dade
Victor George Gaston
Lisette Mary Bacon
Madame Dupont Marie Bingham
Nina Gertrude Doremus
Gabrielle Elsie Ferguson
Eugenie Irene Friszel
Germaine Bertie Gertrud
Susanne Ethel Howe
Yvonne May Grant
Julie Gertrude Douglas
Sara Virginia Voorhees
Crimpet H. Lobdell
Nepelli John Wallace
Hulshi Salto
Cubman H. Williamson

After being tuned up in the West The Second Fiddle was hurriedly shipped to New York, to take the place of the late Mrs. Repton.

The story is so old and so reminiscent of The Giant's Robe, Heartsease, and many others it is hardly worth relating. It only gives a chance for the usual grotesque fooleries of this enigmatic disburser of mushy Dutch dialect, and is full of impossible absurdities, but one does not stop to reason for the star carries it in a burrah-boys style. "It is to laugh," and should not be studied closely like a work of art. There is art in comedy, but this is only knocked-together farce to serve as a crate for the centre of the stage, which is monopolized, as usual, by this actor.

The story tells how Leopold Baron von Walden has written an opera which no manager will accept. He resigns his position as second fiddle in an orchestra, and leaves Vienna to come to Paris, where his foster sister, Paula, is singing in the chorus. So that the loved one will not worry each has written to the other

that they are great successes. Paula has readily been offered the leading role in a new opera of his by Count de Cardinet if she will marry him. When they meet and confess their generous deceptions is one of the few good situations of the piece, and Mann was almost good. To help him she accepts the hard conditions offered by the Count, and tries her part. When Leopold hears it he recognizes the music as that of his own opera, which the Count has stolen, but he says nothing, that Paula may have her chance and sing in the place of the prima donna, who is ill.

The second act takes us behind the scenes as usual, but the Zaza situation is carried to the unusual and startling by having a Japanese valet helping to dress the prima donna, who quite recovered her voice when she heard a rich Russian baron was to be present. Leopold personates the baron and gets her to elope with him just before the curtain rises. The scene of this impossible courting was done in the usual impossible fantastic of the Mann manner. It went with so many quick laughs at the horse-play the audience was glad to forget it was not artistic or human. Of course, Paula triumphs in the prima donna's place and Leopold is arrested as she places her hand in that of the bogus composer-count.

The last act is again in her garret, where he is given a chance to run a chafing dish and do some of the specialties which he drags with him like a woman whose evil past will not let down. Of course the proofs are discovered in the manuscript he left on her floor while he goes into her room to change his slippers for the wedding. The bogus composer loses a libretto and bride, and all ends happily with the chorus from the opera grouped about to make the usual natural exclamations unnaturally.

Mann was best when the character was impossible. When the character is possible he is weakest. The audience laughs at him as they do at a grimacing, tumbling clown, not as a man. His comic eccentricities, funny falls and general horseplay mangle all lifelessness out of the character and effectively as his mushy dialect removes all resemblance of the human from his speech. It would be interesting to see this part played "straight," which could be done, just as it is written, by a good comedian who had distinction of manner and real pathos.

There is no Biblical injunction against worshipping Mann in character, for then he is unlike anything in the heavens above or the earth beneath. Of the company, the second-hand piano dealer of Charles Dade stood out with that perfection of method which made the hit a work of art, unmarred by boldly playing at and facing the audience in the cruder way of the star. The manager of the theatre, as done by Edward See, was also a fine hit in work and makeup. With this star no individual hits are allowed any more than is the use of the centre of the stage. But Georgia Welles was excellent as a feeder, and played simply and naturally. Percy Lyndal married his villain by over accentuating and playing in too broad a farcical way. Marie Bingham gave no French touches to her landlady. Dorothy Revell was beautiful to look at and supplied a good burlesque of the catty prima donna Mary Bacon was quite human and lovable as a milliner. The members of the opera company were an unusually beautiful collection of girls and added much dash to the whole. The rest were not allowed enough to make them notable.

The piece is sure to be a box-office success, for it all goes with a whoop and rush that allow no time for reflection, and the world will laugh with it, for it frankly has no art in the making or treatment, but is for those who want to forget and roar. "Laugh and the world laughs with you," and gladly says the second fiddler.

Irving Place—The Mountaineer.

Farce with song in three acts, by Kurt Kraatz and Max Neal. Produced Nov. 22.

Friedrich Wilhelm Mylius Max Hanseler
Johanna Georgine Neuendorf
Alice Agnes Bunker
August Mertens Margarette Russ
Dr. Carl Mertens Paul Hazemann
Von Stuckwitz Richard Schlager
Hans Lindenberg Bruno Schofield
Old Rahnthal Franz Kierisch
Sepp Jacques Horwitz
Reger Hedwig v. Ostermann
Cowherd Eugen Hohenwart
Amanda Dumar Marie v. Wegern
Photographer Hermann Gerold
Benedikt Lina Hanseler
Minna Lina Hanseler

With a record of four hundred performances in Berlin, The Mountaineer, a farce with song, in three acts, by Kurt Kraatz, one of the authors of the German original of Are You a Mason, and Max Neal, was produced for the first time in America at the Irving Place Theatre last Tuesday night. It can safely be predicted that its success will be a very duplicated here. Technically the piece is not faultless, but such faults as it has are easily lost sight of in the genuine amusement which it affords. Much of the material is new, and it is worked up in capital style. The climax at the end of the first act, where the pseudo-Mountaineer poses for his photograph on a table draped with white cloths to represent the snow and ice of the mountains, while above and below him are two guides to whom he is roped, is entirely original. This is true, too, of the climax at the close of the second act, where Mylius in his long white nightshirt is taken for a ghost. Even the most hardened of theatregoers could scarcely fail to succumb to the farcical spirit of two such situations.

Mylius, a worthy business man in Berlin, has had a high old time in Munich, where, among Bohemian companions, he has masqueraded as the manager of a theatre. During his absence from home, in order to quiet any suspicious his wife may have, he has written to her long accounts of his exploits as a mountain-climber. To make these accounts more graphic, he has inserted in them long extracts cribbed from the book of a famous Alpinist. At the opening of the play he is celebrating his fiftieth birthday at home. To surprise him, Frau Mylius has had his letters published in book form, and has distributed copies of the book broadcast among friends and relatives. The strong-minded daughter of the family, Alice, who smokes cigarettes and preaches the equality of men and women for the first time in her life feels that her father amounts to something. The surprise is sprung on Mylius in a room appropriately decorated with alpenstocks and ice picks, with pictures of Alpine scenery hanging on the walls. That he is unpleasantly surprised is easy to see. To add to his discomfort, the reporter of a famous weekly comes to interview him, and the photographer of the same paper demands a picture. Worst of all, on the invitation of his wife, the two guides who are supposed to have accompanied him on his perilous adventures turn

up for the celebration. He manages to explain his deceit to the guides and gets their promise to help him.

The second act finds the family in the mountains, where Mylius is looking forward with fear and trembling to a climb which he is forced to make in order to sustain his reputation as a mountaineer. To his horror, the author of the book from which he has stolen appears on the scene. This man, a Dr. Lindenberg, falls in love with Mylius' younger daughter, Lore. With Rahnthal, an old guide, the unhappy Berliner starts to make an ascent, after a long and tearful farewell from his wife and family. No sooner have the two turned the corner than Mylius turns around, sneaks home by a back way and with the aid of a ladder climbs to Rahnthal's room, where he is to remain hidden during the period of the supposed climb. His curiosity awakened by voices below, he peeps out of his window and sees Lindenberg making love to Lore. So interested is he that, in spite of his night shirt, he climbs on to the roof of an addition to the house. At last he can contain himself no longer; he cries out and is taken for a ghost by those who see him.

In the last act everything is straightened out. Mylius confesses to his wife that he has copied from Lindenberg's book and not Lindenberg from his, and is forgiven for his deceit. The suit of Lindenberg for Lore's hand is approved, Alice engages herself to her cousin, Dr. Mertens, and all ends happily.

The farce fared well at the hands of Herr Corried's company. Max Hanseler as Mylius played with breadth and unction a part into which he fitted without a squeeze or a wrinkle. This wife, Johanna, was capably interpreted by Georgine Neuendorf. Agnes Bunker was the strong-minded daughter, Alice, and her masculinity was a never-failing source of amusement. The younger daughter, Lore, was prettily played by Margarette Russ. Richard Schlager played the foppish von Stuckwitz well. Jacques Horwitz and Hedwig von Ostermann as the peasants, Sepp and Reger, acquitted themselves splendidly. They were in the picture, without a doubt. In speech and bearing each was true to the life he was representing. Miss von Ostermann sang some couplets in the second act with much effect. Franz Kierischner was an adequate Rahnthal. The farce was well staged.

Carnegie Lyceum—Hiawatha.

An Indian Play by Frederick R. Burton. Produced Nov. 24.

Hiawatha, the man Fokumegexhik Shawane
Hiawatha, the boy Adamosa Teteabandung
Hiawatha, the infant Tier Akwiraneron
Chibiabos Teteabandung
Tagoo Waubesa
Paupakewis Sose Akwiraneron
Ancient Arrowmaker Scarface
Nokomis Mrs. Sagachewose
Minnehaha Miss Shingwauk

The unusual spectacle of Indians as actors, and fairly apt and good actors, was seen in the interesting entertainment presented at the Carnegie Lyceum on Thanksgiving morning. Hiawatha, an Indian play framed on Longfellow's poem, was given under the direction of Frederick R. Burton, by a company composed of eighteen Ojibway Indians. The play, which these Indians present annually on the shores of Lake Huron, consists of a series of scenes descriptive of Indian life and customs. It also brings in the Indian music. It was first contrived by the Ojibways themselves as a compliment to Alice Longfellow.

Mr. Burton has elaborated it into a complete musical drama of aboriginal American life. In the performance on Thursday he appealed most to the mature minds in the audience who were seeking for educational value by his interpretation of the Indian folk song and music presented by the actors.

The children enjoyed most the games of the Indians and seeing the little Hiawatha being taught to use his arrows. The hero was shown first as a baby, next as a boy, and finally, as a young man. The somewhat impassive cast did well in their several impersonations and held the attention of a large audience very closely. The entertainment may be chronicle as remarkable and unique in stage history.

West End—Flo-Flo.

Musical comedy in two acts. Book and lyrics by Collin Davis; music by Howard Whitney. Produced Nov. 21.

Mickey McFen Matthew Kennedy
Lord Smiley Smiles Charles A. Pusey
Jackson Parks Nat K. Cafferly
Lieutenant Barry Albert Farrington
Obdiah Floral Charles Judels
Scotty Gilbert Fitzgerald
James Andrew M. Buckley
Deuteronomy Jones John Clabane
Willie Wring Iselta Sprague
Minnie Mint Esther Lewis
Gertie Violet McMillan
Rachel McFen Louise Gould
Flo Floral Stella Mayhew

Stella Mayhew, long noted as a singer of "coon" songs, made her New York stellar debut on Nov. 21 at the West End Theatre in Flo Flo, accidentally entitled a "musical comedy in two acts." It was written in a purely vaudeville vein, and the plot, if there was one, was lost so many times that long before the second act the audience forgot it entirely. Its inconsistency served well for bringing in a few specialties and some rather good chorus work, which seemed to about complete the score.

Miss Mayhew was burdened with lines whose only excuse as comedy lay in the fact that they fell from the lips of a versatile comedienne. The composer could not have written his musical numbers sitting by a lonely roadside and listening to the moaning of the wind through the telephone wires, for there is at least an originality in the harmony one hears there that was entirely lacking in Flo Flo. The only numbers to be appreciated were interpolated.

The two scenes of the piece, a garden of the Ponce de Leon Hotel, St. Augustine, Fla., and a pearl reef off the coast of that State, might just as well have been laid in the interior of a Chinese laundry for all the consistency used in bringing on the chorus numbers and specialties.

Miss Mayhew as Flo Flo was an exceptionally pleasing figure when holding the centre of the stage, and by her happy, wholesome personality alone rescued the bad-podge of bad vaudeville from collapse. Her generous smile and the demure manner in which she rendered her songs more than offset the garishness of her surroundings.

Esther Wallace struggled valiantly in a rather colorless role, and Iselta Sprague, cute as the bell boy, scored a hit in one of the musical numbers. The only male comedian was the spotlight man, and he was kept busy furnishing the best comedy effects throughout the evening. The others were on hand part of the time, but entire-

ly lost. The Rooney Sisters, who were incidentally not billed, introduced a charming and dainty little dancing specialty that was the only other refreshing feature the offering disclosed. Billy B. Van in The Errand Boy is this week's attraction.

New Star—A Race for Life

Melodrama in four acts, by Theodore Kremer. Produced Nov. 21, 1904.

Austin Seymour Edwin Walter
Jessie Seymour Zoe Edmonds
John Hunter Eugene Powers
Harry Hunter Eugene Shakespeare
Alexandria Belmont Phyllis Morton
Nick Davis Harry G. Stafford
Maud Allen Agnes Mark
Biddella O'Grady Adella Barker
Hop Lee Johnny C. Leach
Bill James Beatie
Jim James Casey
Arthur Shannon (Dutch) Lewis Woods
John Kimble Joe McLaughlin
Tom Taylor Tim Blace
Jenny White Maud G. Hopkins
Grace Higgins Edythe L. De Witt
Bill Borsford Charles H. Hubbell
Frank Sterling Walter Squires

A Race for Life, a new melodrama by Theodore Kremer, had its first New York hearing at the New Star last week, under the management of Sullivan, Harris and Woods. It was well received, and will no doubt prove a favorite with Mr. Kremer's numerous admirers as an example of Centauresque drama, for it is not much inferior to some of the best productions of his busy pen.

The scene of the play is laid in Los Angeles, Cal., and its story centers about the race track of that locality, and describes the attempts of John Hunter, a Western sport, to cripple or destroy a race horse belonging to a rival Austin Seymour, so as to remove a dangerous competitor in an important race. These attempts failing, he manages to corrupt Seymour's jockey, but overreaches himself, for when the horses are at the post the jockey refuses to ride at all and in this emergency Hunter experiences the bitterness of having his game spoiled by his own son, Harry Hunter, who, inspired by love for Jessie Seymour, takes the faithless jockey's place and rides the horse to victory. The scenic effects are quite elaborate, especially in the third act, and the cast was fairly competent.

Edwin Walter was forcible and direct in the part of Austin Seymour. Zoe Edmonds was delightfully vivacious and earnest as Jessie Seymour. As John Hunter, Eugene Powers made a good impression, and was well supported by Phyllis Morton as Alexandria Belmont. Johnny C. Leach had a prominent role as Hop Lee, and made an emphatic hit. The Maud Allen of Agnes Mark was given with much feeling and Harry G. Stafford pleased as Nick Davis. Eugene Shakespeare received much applause for his impersonation of Harry Hunter, and Adella Barker furnished some comedy in the part of Biddella O'Grady. This week, The Child Wife.

Fifty-eighth Street—Superba.

Hanlon Brothers' Superba was here last week and the good old spectacle proved a big attraction. There were no less than five Hanlons in the cast, Fred, George, George, Jr., Alfred and William Hanlon, 2d. A new version of the play, with lines brought down to date, was supplied by Quincy Kilby, who was for several years connected with the Boston Theatre. Excellent specialties were introduced by Belle Gold, Al Walz and Redford and Winchester. The mechanical tricks were up to the Hanlon standard and the scenic effects were very pretty. This week vaudeville is the attraction.

Windsor—The Factory Girl.

Large audiences were the rule at the Windsor Theatre last week when The Factory Girl was played. Lon Hascall appeared in the part of Charley Wilde and Caroline May as Carry Graham. J. Grant Gibson was Tom Hartman and Ella Cameron appeared as Salile French. Of the others, Guy Rawson as Glinger, Edna Reming as Mary Wells and Will H. Stevens as Bill Turner deserve mention. This week's attraction is The Fatal Wedding.

At Other Playhouses.

EMPIRE.—John Drew nears his 100th performance of The Duke of Killcrankie.

HUDSON.—Ethel Barrymore in Sunday is notably successful.

WALLACK'S.—This is the eighth week of The Sho-Gun.

BRASCO.—The Music Master has entered its fourth month.

MANHATTAN.—Mrs. Fiske and the Manhattan company are in their last fortnight of Hedda Gabler, which will be followed by the new drama by C. M. S. McLellan.

GARRICK.—This is the final week of Joseph Entangled, which will be succeeded by Annie Russell in Brother Jacques.

LYCEUM.—Sir Charles Wyndham and Mary Moore will continue in David Garrick until Dec. 7.

PRINCESS.—This is the final week of The Climbers. Robert B. Mantell will follow in Richard III and Othello.

ACADEMY.—The Wizard of Oz is enjoying an amazing success here. Fred Stone's incessant physical contortions as the Scarecrow, David Montgomery's agile antics as the Tin Woodman, Anna Laughlin's prettiness and good humor, Allene Crater's discreet travesty as the Lady Lunatic, and Lotta Faust's captivating coquetry as the "Sammy" girl, all make for popular joy.

Few people realize the time necessary to get out a special holiday number like the Christmas Dramatic Mirror. Preparation begins early, and the forms for the special features must be printed some time before the paper is on the news stands. If you intend to patronize the advertising columns this fact should spur you to send in your order and copy at once.

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MUSIC PUBLISHERS.

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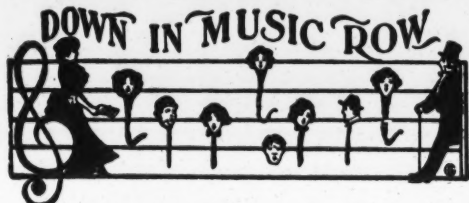
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"Higgledy Piggledy," by Maurice Levi and Edgar Smith.
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"The Runaways," by Raymond Hubbell and Addison Burkhardt.
"His Honor, the Mayor of the Bowery," by Geo. Totten Smith and Geo. Nichols.
"In the Good Old Summer Time," by Geo. Evans and Ren Shields.
"The Funny Mr. Dooley Co.," by Frank D. Bryan.
"Parafalia," by Oscar Hammerstein.

Big Song Hits:
"Why Don't They Play with Me."
"Come, Take a Trip in My Airship."
"Dear."
"Down in the Vale of Shenandoah."
"Just a Glean of Heaven in Her Eyes."
"For Sale, a Baby."
"Always in the Way."
"The Girl of My Dreams."
"I've Got My Fingers Crossed, You Can't Touch Me."
"You Never Spoke to Me Like That Before."
"Make Yourself at Home."
"Jim Badger."
"Albany."
"I've Lost My Appetite for Chicken."
"Good-bye, My Lady Love."
"My Home Beside the River."
"You're All All Right."

Published by CHAS. K. HARRIS,
(The Biggest Ballad House in the World.)

In answering these advertisements please mention THE MIRROR.



George Wetzel, composer of the well-known compositions, "My Love of Long Ago," "Festal Praise," "Sportsman Two-Step," "Iduna Waltzes" and many others, has been selected to write the music for a musical comedy to be produced early next season.

Libbey and Trayer's new costume act has made a splendid impression everywhere. Mr. Libbey, author of the sketch, states that the songs, including "Nora," "When We Were Sweethearts, You and I" and "My Sun Burnt Lily," all add to the success of the act.

Verne Armstrong has secured excellent slides for his clever ballad, "On the Farm in Old Missouri." This song has made a good showing without the aid of slides, and the new slides will add to its popularity.

One of the hits at Keith's Theatre, New York, last week, was the singing of "Ma Lady Moon" by Lottie Vincent of Gardner and Vincent.

W. C. Parker, formerly with Howley, Haviland and Dresser, has opened offices at 104 West Forty-second street. He announces several novel songs and invites his professional friends to call.

The characteristic Indian song success, "Big Indian Chief," is an immense hit with West and Van Sclen.

Billy Van and Rose Beaumont are successful with Ed. S. Brill's song oddity, "Miss Katy Did." They are co-starring in The Errand Boy.

The Parker Music Company has secured splendid offices at No. 140 West Forty-second Street, just off Broadway. Their leader is "The Burglar and the Child," a descriptive ballad by Joseph Northrup and W. C. Parker. Their catalogue also includes "Little Sally Cohen" (an East Side romance), a love song entitled "One Sweet Kiss," a march song called "The Boys in Blue Are Turning Gray," and a high-class ballad entitled "If You and I Had Never Met."

The T. B. Harms Company report success with their novel song, "I'm Just Crazy About You." The Sisters Meredith are scoring with it.

George W. Setchell states that "Sylvie" is gaining new friends everywhere. The Fadettes Woman's Orchestra find it one of their most popular numbers.

The slides which tell the story of Verne Armstrong's splendid ballad, "On the Farm in Old Missouri," have been highly praised by the singers now using them. The scenes described in the song have been faithfully reproduced.

William R. Haskins, now located at No. 55 West Twenty-eighth Street, reports a big demand for "On a Good Old Winter Night" and "Will I Go to Heaven When I Die?" a novel coon song which affords "coon shouters" ample opportunities to display their talent.

Jessie Mae Hall has won much favor for her clever rendition of "Just a Picture of You," a high-class ballad, and "My Sun Burnt Lily," a novel humming song. She has also introduced "A Silly Little Ostrich," a dainty number by Lee Orian Smith, published by Joseph W. Stern and Company.

Katherine Trayer, of Libbey and Trayer, has found an ideal number in "My Sun Burnt Lily." Libbey and Trayer will play Keith's New York house shortly.

T. Mayo Geary's new song, "Poor Little Nobody's Claim," has met with instant favor. Many singers have this song in rehearsal, and beautiful lifelike slides will be ready soon.

Eugene Ellsworth's clever Intermezzo, "Luzon," is rapidly forging to the front. Bands and orchestras everywhere have testified to the merits of this novel number and play it repeatedly.

One of the feature numbers of Harry Brvant's Extravaganza is "Nyomo," the new Mexican love song sung by the Franklin Sisters, supported by the chorus.

Shapiro, Remick and Company made no mistake in bringing out Williams and Van Alstyne's great coon song, "Back, Back, Back to Baltimore," and it is still a long way ahead of them all. It has been some years since a song of this kind has "made good" so quickly.

"My Little Girl," the song written for Rose Beaumont by Felix F. Feist and Ted S. Barron, continues a big hit and never fails to receive due notice from the press and public in every city the company plays.

De Rouffe and Reynolds are singing Ed. S. Brill's publications, "Miss Katy Did," "The More I See of Other Girls the Better I Like You," and "When the Snow Flakes Fall."

A sacred song adapted to the coming holidays

MUSIC PUBLISHERS.

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IN

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IS MAKING 'EM ALL TALK
ABOUT HIS GREAT

Eddie, Eddie, Eddie, Oh!

SONG

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"Only You and I, Love,"
"I'll Meet You When the Golden Sun Has Set,"
"Don't Come Back and Hang Around Ma Do,"
"My Own Sweet Southern Honey,"
"The Song Our Boys Sang," are what you need.
PEERLESS PUB. CO.,
139 West 42d St., New York

In answering these advertisements please mention THE MIRROR.

and which is in great demand is entitled "Festal Praise." It was composed by George J. Wetzel and is published by the Peerless Publishing Company.

McCue and Hill, who have just returned from a successful tour of the Western vaudeville circuits, commence their Eastern tour next week. They state that "When the Harvest Moon is Shining on the River" and "In Sweet Love Land" are successful everywhere.

Madge Fox is featuring "What the Brass Band Played" and reports success with it. Clifford and Hall and Harris and Walters are using "Where the Silvery Colorado Winds Its Way" and "The Girl I Loved Out in the Golden West," with success.

Another musical comedy success to be published by the house of Harris is His Honor the Mayor of the Bowery, in which Dan McAvoy will star. Book and lyrics by George Totten Smith and music by George A. Nichols.

Ted Faust's Minstrels are featuring Ed. S. Brill's ballad, "The More I See of Other Girls the Better I Like You."

"Only You and I, Love," is being sung by all the headline ballad singers, who say that it is as good an encore winner as "My Beesie's Wedding Day." Both ballads are published by the Peerless Publishing Company.

Weber and Rush's production, Paris By Night, has scored in Chicago. Alfred Solman's songs, "The Girl With the Changeable Eyes" and "In Sweet Love Land," continue to be the feature songs of the production.

The Theodore Morse Trio opened at Hathaway's, New Bedford, Mass., Nov. 28, which commenced their two weeks' engagement on the principal circuits. They will feature all of their own compositions, including Mr. Morse's baby ballad, "Please Come and Play in My Yard," which will be sung by George Offermann, and the new march hit by Drislane and Morse, "What the Brass Band Played."

Pat Rooney will soon play New York and will have the street urchins and newsboys whistling his latest waltz-song success, "Make Yourself at Home."

The "cowboy girl" fad promises to become all the rage as a result of the big success of "The Girl I Loved Out in the Golden West," the new song written around the famous "Cowboy-girl" picture which recently sold for \$5,000.

West and Van Sclen are singing Ed. S. Brill's love ballad, "Ma Lady Moon," with a spot light effect. They are also singing "The More I See of Other Girls the Better I Like You" in a very effective manner.

May Irwin is singing "I Love to Two Step With My Man." Joseph W. Stern and Company are publishing this song, as well as several other hits by its author, Hughie Cannon.

Etta Williams is booked at the principal theatres and will feature "Oysters and Clams" and "What the Brass Band Played," also "Daniel."

Madame Slapoffski (Frances Neilson) formerly in grand opera, sang Charles K. Harris' new pathetic baby song, "Why Don't They Play With Me?" at Shea's Garden Theatre, Buffalo, last week. The papers were unanimous in their praise of the singer and the song and classed it as one of the coming hits of the season.

Caroline Hull will again enter vaudeville in an act said to be a decided novelty. She has selected some of the Ed. S. Brill publications.

Rehearsals for the new opera in which Lillian Russell is to star, entitled Lady Teazle, are now under way. The score, by A. Baldwin Sloane (lyrics by John Kendrick Bangs), is already in the hands of Joseph W. Stern and Company, who are to publish it.

ENGAGEMENTS.

W. N. Wadsworth, by Wagnhals and Kemper, to originate the light comedy part in The Kreutzer Sonata with Blanche Walsh.

H. E. Humphrey, Leslie Palmer, Elwyn Eaton, and A. P. Oiler, by Samuel Lewis for Mary Emerson in His Majesty and the Maid.

Rosie Marston, for Home Folks.

Florence De Lashmuth, to play the juvenile lead in A Wife in Name Only.

W. Earl King, to play the juvenile in Across the Rockies.

C. Russell Sage, a nephew of the capitalist, for Lady Teazle.

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THOROUGHBREDS: Boston, Mass., Nov. 28-Dec. 3, New York 5-10.
TIGER LILLIES: Pittsburgh, Pa., Nov. 28-Dec. 3, Cincinnati, O. 5-10.
TRANSATLANTICS: Cleveland, O., Nov. 28-Dec. 3, Buffalo, N. Y., 5-10.
TROGAEROS: New York Nov. 28-Dec. 3, Newark, N. J., 5-10.
UTOPIANS: Paterson, N. J., Nov. 28-Dec. 3, New York 8-10.
VANITY FAIR: Baltimore, Md., Nov. 28-Dec. 3, Washington, D. C. 5-10.
WORLD REATERS: New York Nov. 28-Dec. 3, Scranton, Pa., 6-7, Reading 8-10.

AMERICAN VITAGRAPH: Shelbyville, Ind., 29. Mo-
line, Ill., 30. Edgingham Dec. 1, Newton 2, Wash-
ington, Ind., 3, Terre Haute 4.
CREATOR BAND (Reyn and Gerth, mgrs.): Wash-
ington, D. C. Nov. 27-Dec. 3.
CRYSTALPLEX (Walsh's): Ware, Mass., Nov. 28-
Dec. 3.
DE ONZO BROTHERS EUROPEAN STARS (Wm. De
Onzo, mgr.): New Arthur, O., Nov. 29-Dec. 1.
JACKSON 2, Chillicothe 3.
ELLERY'S ROYAL ITALIAN BAND (Channing El-
lery, mgr.): San Bernardino, Cal., Nov. 29, Los An-
geles 30—Indefinite.
FLINT, MR. AND MRS. HERBERT L. (Hypnotists):
H. L. Flint, mgr.: Cedar Rapids, Ia., Nov. 28-
Dec. 3, Davenport 5-10.
HAGENBACK'S TRAINED ANIMALS: St. Louis.
Mo.—Indefinite.
HEWETT: Welakinton, Can., Nov. 28, 29, Red Deer
Dec. 1.
KILZIES' BAND (T. P. J. Power, mgr.): London.
Eng., Sept. 24—Indefinite.
SALISBURY'S MOVING PICTURES (E. L. Knight,
mgr.): Greenville, S. C. Nov. 29, Anderson 30.
Dec. 1, Asheville, N. C. 6.
SHEPARD'S RAHIEH MOVING PIC-
TURES (Northern): Brandon Courtney, mgr.).
Providence, R. I., Oct. 16—Indefinite.
SHEPARD'S MOVING PICTURES (Southern): Chas.
B. Pova, mgr.): Jackson, Miss., Nov. 28, 29, Brook-
lyn, N. Y., 30, Greenville, S. C. 1,atcher 2, 3.
SOUSA AND HIS BAND (Frank Christian, mgr.):
Davenport, Ia., Nov. 29, Milwaukee, Wis., 30, Kala-
mazoo, Mich., Dec. 1, Ann Arbor 2, Cleveland, O.,
3, New York city 4, Newark, N. J., 5, New York
city 6—26.
VERNON (Ventriiloquist): Denver, Col., Nov. 28-
Dec. 3, San Francisco, Cal., 11-17.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.):
Fulton, Ky., Nov. 29, New Bern 30.
CHRIST BROTHERS', Plymouth, N. C., Nov. 29,
Monroe 30.
CULHANE, CHASE AND WESTON'S (Will E. Cul-
hane, mgr.): Eklund, Pa., Nov. 30, Westfield Dec.
1, Lawrence 2, Wellsville, N. Y., 3, Friendship 5,
Cuba 6.
DOCKSTADER'S (Chas. D. Wilson, mgr.): Dubuque,
Ia., Nov. 29, Clinton 30, Davenport Dec. 1, Mar-
shfield 2, Chicago 3, St. Louis 4, Cuba 4-10.
FIELD'S: Henderson, Ky., Nov. 29, Owensboro 30,
Bowling Green Dec. 1, Columbia, Tenn., 2, Hunts-
ville, Ala. 3.
HAYES' (Geo. A. Boyer, mgr.): Seattle, Wash.,
Nov. 27-30, Whittley Dec. 6, Pendleton, Ore., 8,
KERSANDS', BILLY (C. J. Smith, mgr.): Sealy, Tex.,
Nov. 29, Belleville 30, Brenham Dec. 1, Caldwell 2,
Cuba 5.
McDERMOTT AND DIAMOND BROTHERS' (Chas.
E. Rose, mgr.): Petersburg, Ill., Nov. 29, Hannibal,
Mo., 30, Louisiana Dec. 1, Fulton 2.
PRIMOSE'S GIGS, MINSTRELS (Jas. H. Decker,
mgr.): Boston, Mass., Nov. 28-30.
SCOTT'S (J. M. J. Kane, mgr.): Morristown, Tenn.,
Nov. 29, Newport 30, Asheville, N. C., Dec. 1.
SUN'S: Richmond, Ind., Nov. 29, Hartford City 30.
VANDERKAM'S (J. W. Potts, mgr.): Cuba, Nov. 29,
Pottsville 30, Allentown Dec. 1, Reading 2, Potts-
ville 3, Freehold 5, Ashland 6, Mt. Carmel 7, Shamo-
n, Kan., 8, Sanbury 9, Danville 10.
WEAVER'S (J. W. Potts, mgr.): Cuba, Nov. 29, San Bernardino
Dec. 4, Pomona 2, Oxnard 4, Santa Barbara 4.

A CHINA DOLL: New York city Nov. 10—Indefinite.
A CHINESE HONEYMOON (Eastern; Sam S. Shubert, mgr.): Lawrence, Mass., Nov. 23. Clinton, 30. Brockton Dec. 1. Taunton 2. Woonsocket, R. I., 3. New London, Conn., 5. Norwich 6. Middletown 7.
A CHINESE HONEYMOON (Western; Sam S. Shubert, mgr.): Cleveland, Nov. 27-29. St. Joe 30. Stockton Dec. 1. Los Angeles 4-7.
A GIRL FROM DIXIE (Geo. A. Kingsbury, mgr.): London, O., Nov. 28-Dec. 3. Lexington, Ky., 6.
A WHEEL HOUSE (A. J. Davenport, mgr.): New York city Nov. 29. Fairport 30.
BABES IN TOYLAND (Hamlin, Mitchell and Fields, mgrs.): Peoria, Ill., Nov. 29. Bloomington 30. Decatur Dec. 1. Springfield 2, 3.
CUTLER AND COMPANY: Montreal, Can., Nov. 28-Dec. 3.
DANIELS, FRANK: Nashville, Tenn., Nov. 29. Memphis 30. Dec. 1. Little Rock, Ark., 2. Hot Springs 3. Dallas, Tex., 5.
EMPIRE OPERA: Cleveland, O.—Indefinite.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Detroit, Mich., Nov. 28-Dec. 3. Columbus, O., 5-7. Indianapolis, Ind., 8-10.
FAYETTE SHUBERT BROS., mgrs.: Chicago, Ill., Oct. 9—Indefinite.
GLASER, LULU: Chicago, Ill., Nov. 21-Dec. 3.
GLITTERING GLORIA (Fisher and Ryker, mgrs.): Denver, Col., Nov. 28-Dec. 3.
HOPPER, CARL WOLF (Sam S. Shubert, mgr.): New York city Nov. 28-Dec. 3. New Haven, Conn., 5. Meriden 6. Hartford 7. Springfield, Mass., 8. North Adams 9.
HUMPTY DUMPTY: New York city Nov. 14—Indefinite.
IRMA OPERA: Garner, Wis., Nov. 29. Britt 30. Forest City Dec. 1. Armstrong 2. Estherville 3.
MABELLE OF THE MOUNTAIN (B. E. Gregory, mgr.): Janesville, Wis., Nov. 29. Beloit 30. Appleton Dec. 1. Oshkosh 2. Wausau 3. Green Bay 5. Marinette 6. Marquette, Mich., 7.
ME, HIM AND THE MRS. (Ward and Seamon, mgrs.): Boston, Nov. 28-Dec. 3. Worcester 5-10.
METROPOLITAN OPERA (Heinrich Conried, mgr.): New York city Nov. 21—Indefinite.
MISS BOB WHITE (Nixon and Zimmerman, mgrs.): Sherman, Tex., Nov. 28-Dec. 3. Worth 30. Hot Springs, Ark., 31. Pine Bluff 2.
MOTHER GOOSE: Pittsburgh, Pa., Nov. 28-Dec. 10. MRS. DELANEY OF NEWPORT (Melville B. Raymond, prod.): Bluefield, W. Va., Nov. 29. Bristol, Tenn., 30. Greenville Dec. 1. Middleboro, Ky., 2. Chattanooga, Tenn., 3. Birmingham, Ala., 5-10.
OLYMPIC OPERA: Los Angeles, Cal.—Indefinite.
PARIS BY NIGHT: St. Louis, Mo., Nov. 27-Dec. 3.
PAPA PAPE (in English; Henry W. Savage, mgr.): Boston, Mass., Nov. 28-Dec. 3.
PEGGY FROM PARIS (Henry W. Savage, mgr.): Springfield, Mo., Nov. 29. Joplin 30. Wichita, Kan., Dec. 1. Chanute 2.
PINK PETER: Portland, Me., Nov. 27-Dec. 3. Biddeford 4-7.
ROGERS BROTHERS: Brooklyn, N. Y., Nov. 28-Dec. 3.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Sandusky, O., Dec. 2-5.
SAN TOY: Leadville, Col., Nov. 29. Cripple Creek 30. Dec. 1. Pueblo 2. Colorado Springs 3. Denver 4-10.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): New York Nov. 21—Indefinite.
TANGUAY, EVA (F. M. Norcross, mgr.): Clinton, Ia., Nov. 29. Winona, Minn., Dec. 1. La Crosse, Wis., 2. Eau Claire 3. St. Paul, Minn., 4. Minneapolis 5.
THE BARONESS FIDDLETICKS (McDonald and Sullivan, mgrs.): New York city Nov. 21—Indefinite.
THE BURGMASER (W. P. Cullen, mgr.): Birmingham, Ala., Nov. 29. Atlanta, Ga., Dec. 1. Chattanooga, Tenn., 2. Knoxville 3.
THE FORTUNE TELLER: Albany, N. Y., Nov. 28-Dec. 3.
THE ISLE OF SPICE: Brooklyn, N. Y., Nov. 28-Dec. 3. Bridgeport, Conn., 5. Waterbury 6. New Haven 7.
THE LIBERTY BELLES (Fred G. Berger, mgr.):

AMERICANS: New York Nov. 28-Dec. 3, Scranton, N. Y., 5-7, Reading 8-10.
AUSTRALIANS: Brooklyn, N. Y., Nov. 28-Dec. 10.
BLUE RIBBON GIRLS (Jack Singer, mgr.): Albany, N. Y., Nov. 28-30, Troy Dec. 1-3, Providence, R. I., 5-6.
BOHEMIANS: Boston, Mass., Dec. 5-10.
BON TONS: Toronto, Can., Nov. 28-Dec. 3, Montreal 8-10.
BOWERY BURLESQUERS: New York Nov. 28-Dec. 3, Brooklyn 5-10.
BRIGADEIERS: Newark, N. J., Nov. 28-Dec. 3, Paterson 5-10.
BROADWAY BURLESQUERS: Evansville, Ind., Nov. 29.
CHERRY BLOSSOMS: New York Nov. 28-Dec. 3, Jersey City, N. J. 5-10.
CITY SPORTS: Chicago, Ill., Nov. 28-Dec. 3, Milwaukee, Wis. 5-10.
CRACKER JACKS: St. Paul, Minn., Nov. 28-Dec. 3, Chicago, Ill. 5-10.
ECHOLS AND HAWKINS' IDEALS: Kemmerer, Wyo., Nov. 28-30.
DAINTY DUCHES: Philadelphia, Pa., Nov. 28-Dec. 3, Reading 5-7, Scranton 8-10.
HARRY HARM: Albany, N. Y., Nov. 28-30, Troy Dec. 1-3.
FOSTER, FAY: Milwaukee, Wis., Nov. 28-Dec. 3, Minneapolis, Minn., 5-10.
GAY MASQUERADERS: Philadelphia, Pa., Nov. 28-Dec. 3.
GAY MORNING GLORIES: Cincinnati, O., Nov. 28-Dec. 3, Louisville, Ky. 5-10.
GRASS WIDOWS: Reading, Pa., Nov. 28-30, Scranton Dec. 1-3, New York 5-10.
HARRY HOLLERS: Chicago, Ill., Nov. 28-Dec. 3, Detroit, Mich. 5-10.
HILL, ROSE: Indianapolis, Ind., Nov. 28-Dec. 3, Chicago, Ill., 5-10.
IMPERIALS: Louisville, Ky., Nov. 28-Dec. 3, St. Louis 5-7.
INNOCENT MAIDS (T. W. Dinkins, mgr.): New Castle, Ind., Nov. 30, Terre Haute Dec. 1, Brazil, Mo., Dec. 2, Bedford 6, Bloomington 7, Salem 8, Detroit 9.
IRWIN, FRED: Rochester, N. Y., Nov. 28-Dec. 3, Toronto, Can., 5-10.
JOLLY GRASS WIDOWS: Reading, Pa., Nov. 28-30, Scranton Dec. 1-3.
KECK RICKY BELLES: Toledo, O., Nov. 28-Dec. 3, Cleveland 5-10.
KNICKERBOCKERS: Brooklyn, N. Y., Nov. 28-Dec. 3, Albany 5-7, Troy 8-10.
LONDON BELLES: Buffalo, N. Y., Nov. 28-Dec. 3, Detroit 5-7.
MAJESTIC: Montreal, Can., Nov. 28-Dec. 3, Albany, N. Y., 5-7, Troy 8-10.
MASCOTTE'S VIOLET BURLESQUERS: Boston, Mass., Aug. 12, indefinite.
MERRY WIDOWS: Kansas City, Mo., Nov. 28-Dec. 3, Indianapolis, Ind., 5-10.
MOONLIGHT MAIDS: New York Nov. 28-Dec. 10, Morris, N. J., Nov. 28-Dec. 3, Reading, Pa., 5-10.
PARISIAN WIDOWS: St. Louis, Mo., Nov. 28-Dec. 3, Kansas City 5-10.
REEVES, AL: Detroit, Mich., Nov. 28-Dec. 3, Toledo, O. 5-10.
READ AND WOODS: Scranton, Pa., Nov. 28-Dec. 3, Reading Dec. 1-3, Philadelphia 5-10.
RICE AND BARTON: Washington, D. C., Nov. 2-Dec. 3, Pittsburgh, Pa. 5-10.

CONNECTICUT—New Britain—Majestic Theatre, Dec. 8-10, 12, 13, 15-27, 29, 30, 31.
Waterbury—Poll's Theatre, Dec. 8-10, 13-15, 17, 19, 20, 22-24, 26, 27-31, Jan. 2, 8, 5, 6, 7, 11-14, 16-19.
ILLINOIS—Calro—Opera House, Dec. 12, 19-21, 26-31, Jan. 1, 31, Feb. 13, 15-18.
Kewanee—McClure's Theatre, Jan. 5, 7, Feb. 1, 4, 17, 18, 24, 25, March, April, May.
INDIANA—Richmond—New Phillips Theatre, Dec. 14, 15, 20, 23, 26-28, 30, 31, Jan. 4, 7, 9-12, 14, 15, 17, 18, 20, 22, 24, 25, 27, 28, 30, 31, Feb. 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, March, April, May.
KANSAS—Convey's Opera House, Dec. 17, 21-24, 26-28, 30, 31, Jan. 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, Feb. 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, March, April, May.
MICHIGAN—Muskegon—The Grand Theatre, Dec. 20, 21, 27, 28, 30, Jan. 3-8, 8-21, 24-27, 31, Feb. 1, 2, 5, 8, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, March, April, May.
MINNESOTA—Duluth—Metropolitan Theatre, Dec. 22-24, Jan. 1, Jan. 2-4, 12-14, 19-21, 30-31, Feb. 1, 3, 5, 7, 9, 11, 13, 15.
ROchester—New Metropolitan Theatre, Dec. 17, 18, 26, 27, 28, 30, 31, Jan. 1, 3, 5, 7, 9, 11, 14, 15.
NEBRASKA—Lincoln—Metropolitan Theatre, Dec. 17, 18, 26, 27, 28, 30, 31, Jan. 1, 3, 5, 7, 9, 11, 14, 15.
NEW HAMPSHIRE—Manchester—Park, Dec. 19-21, 26-28, 30, 31, Jan. 1, 3, 5, 7, 9, 11, 14, 15.
OHIO—Londonville—Opera House, in Dec., Jan., Feb., PENNSYLVANIA—Butler—Majestic Theatre, Dec. 31, Jan. 2, 4, 16-19, 21, 24, 26, Feb. 1-3, 14, 15, 17, 19, 21, 23, 25, 27, 29, 31, March 1-7, 9, 13, 15-18, 21, 23-26, 28-31.
WEST VIRGINIA—Huntington—Huntington Theatre, Dec. 21, Jan. 12, 24-26, Feb. 8, 13-15, 18, 20-23, 25, 27, 28, March 1, 2, 6-8, 13, 29, April 8, 14, 15, 17, 19, 21, 23, 25, 27, 29, 31, May 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, June 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, July 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, August 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, September 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, October 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, November 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, December 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31.
WISCONSIN—Appleton—Appleton Theatre, Dec. 18, 21, Jan. 1, 8, 12, 22, 29, 31.

Aida Lawrence closed in the lead with "Mother's Sake on Oct. 27, in Oklahoma Ter. in order to open Nov. 6 at Dubuque, Ia., with C. S. Sullivan and Dora Thorne company.

Charles D. Chapman was called upon in Ebe Holden at Battle Creek at short notice to take the part of juvenile lead, owing to the illness of Sam I. Merrill, and sang a most creditable performance.

Paul Brady is still heading Schad and Bein's National stock company, making his forty-eighth week under their management.

It is said that the Arnold stock company of the South is playing Man's Enemy under the title of "Daughter of Satan, and The Fatal Wedding under the title of Life and Death."

The roster of the Record stock company, supporting George Lawton Mitchell, includes J. Wallace, Gintons, Cora Salisbury, Frank P. Haven, John E. Dvorak, Fred Barker, Harry Sloan, Mildred Barker, Bertha Davidson, Luetta Salisbury, Cora Lawton Mitchell and Mildred Sloan. The stage director is Frank P. Haven is manager; Sam S. Black, advance representative; George Salisbury, stage director; Jas. Phillips, musical director, and Fred Barker, electrician.

Mary Emerson, under the management of Samuel Lewis, is meeting with the same success that she enjoyed last season. Her new play, "The Girl of Majesty and The Maid. She will have a new play next season.

The obituary of Anna Marie Berger, published in THE MIRROR of Nov. 19, mentioned Louise, the first wife of Sol Smith Russell, as one of the surviving children. Louise, who was born in 1862, died several years ago and Mr. Russell was later married to Alice Adams. The only surviving daughter besides Anna Henrietta, wife of Horace Newman.

The fifth annual tour of the Fields and Hanson Minstrels will commence Christmas week. The array of artists already engaged is a guarantee that the show will be a big success. Louise include Fields and Hanson, musical comedians; Golden and Hughes, black-face comedy sketch; the Fearless Ferrells, tricycle act; the Monopole Quartette; McEade and Welcome, song and dance act; Queen and Wilson, comedians; and Ben and Bert, comedy and elphanto pieces. The wardrobe this season promises to exceed anything seen in the minstrel line. Special publicity has been secured from the leading concerns in the country, and the type work by Calhoun Company.

F. R. Hallam on Nov. 19 assumed control of the Minstrel show formerly under J. J. Langley's management at Henderson, Ky. Manager Hallam intends remain at the house and later on will make his announcements to the profession.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
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52 Grand Opera House Building.

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NEW YORK - - - - - DECEMBER 3, 1904.**Largest Dramatic Circulation in the World.****DECENCY ITS OWN ADVOCATE.**

THE recent death in London of CHARLES MORTON, known as "the father of the music halls," brings to mind the wonderful work of that manager in purifying the atmosphere of places of amusement of that class. In fact, Mr. MORTON developed the amusement hall enterprise from the almost disreputable resorts of half a century ago to a plane of decency and respectability that compares favorably with that of many of the regular dramatic houses that enjoy practically a like patronage in London.

As is well known, there are many theatres in that and other cities of the British Islands where "the bar" still is an institution. So great a factor, indeed, is the selling of strong and other beverages within the walls of theatres there that a very prominent American manager who imports many other things for his theatres in New York, some years ago sent out a tentative announcement of his purpose to establish bars in his theatres here. His plea was the "convenience" of his patrons; undoubtedly the possible profit to be realized from such an institution had much to do with his plan, but the press so quickly and so thoroughly discouraged it that it was dropped suddenly and without subsequent airing.

A well-known writer in the London *Referee* recently pictured the bad features of bars in some of the music halls of the British metropolis. "There are certain halls at the West End," said he, "and in other directions where the constant hubbub among the bar loungers is positively distracting and almost maddening for those who are content to keep their seats and have parted with their money for the sake of the enjoyment they would get from the stage if the drinkers and talkers were silenced or were shut off from the auditorium. In some of the halls the noise during the performance is quite intolerable, and it is not provided altogether by the talkers, although they are the chief offenders. Interest in a serious sketch can hardly be sustained amidst the popping of corks; and I have known the

interpretation of a pretty ballad completely ruined by the banging of a beer engine."

This surely is not a pleasing picture. The spirit of amusement seekers in this country undoubtedly would not tolerate such a usage here. And that the bars are not necessary to the success of theatres in London would seem to be quite as clear. T. BARRASFOED, a manager on a large scale in London and elsewhere, created surprise recently by not asking for a drink license for the Lyceum Theatre, which is being transformed into a music hall. His representative, wonderingly interviewed by a reporter for the *London Daily News*, said:

We have music halls in Liverpool, Glasgow, Birmingham, Manchester and a dozen other places, but for very few of them have we a drink license. The few licenses we do hold we found there when we took over the halls, and we have had to continue them. One was thrust upon us. We would just as soon be without them. In none of our new halls do we ever ask for a drink license. Our reason is a business reason, pure and simple. We find two things invariably happen in halls where no liquor is served. First, we get a better audience. Second, the audience is better to manage. You don't get drunken people coming to a music hall where no drink is served. Nor can any one get drunk when he is inside. The consequence is, we have none of the excitement and bawling that you get in some halls. The public pay to be amused, and our experience is that they prefer their amusement in music halls at least, without drink. We find not only that we can do without liquor licenses, but without promenades. We regard both these as hindrances to a good performance. We get packed houses, and where we have no licenses we never have any trouble with the audience. We often get family parties. These were unheard of in music halls before. They come now because they know there will be no annoyance and no drinking. They are not disturbed in their seats by waiters passing glasses to visitors or by the noisy behavior of muddled young fellows in the promenades. We have run large music halls on this principle in the chief provincial cities with great success for some time. What is more, we have entered the domains of Paris, and to the amazement of Parisians we have shown that a music hall run on the best English lines can be made a success in that city. The promenade has hitherto been regarded as essential in a Parisian music hall. We opened one without a promenade, and refused to sell drink in the auditorium. It is true we have a bar at our Paris hall, because we could not open the place without one. But we put no value upon it. Such a music hall was laughed at in Paris at first. We lost heavily the first and second months; but by the fourth month we had made a profit of £1,400. We have never earned a lower profit than £1,000 a month since then. Why? Because men find they can take their families and friends and enjoy a good evening without being disturbed or annoyed. So convinced are we of the success of this method that we are at the present moment negotiating to open a hall on precisely the same lines in another Continental city.

This clear statement, backed by purely business reasons and based on convincing experience, would seem to show that bars are a detriment to theatres, even in places where they have become a tradition. In a moral sense, and from the viewpoint of the earnest patron who goes to a theatre to be entertained by the legitimate aids of the theatre, there can be no question that the bar is pernicious.

A BRANCH OF EDUCATION.

AMONG the distinctive educational institutions that work among the people in poorer circumstances in New York, particularly on the lower East Side, as has been noted in THE MIRROR at times, there are several that unpretentiously but effectively employ the theatre, both as a means of instruction and to counteract the attractiveness of less desirable resorts. One of these institutions is associated with church work, another is the Educational Alliance and a third is the People's Institute.

The seventh annual report of the last named organization, made by CHARLES SPRAGUE SMITH, its managing director, recounts its achievements along the lines originally fixed for it, and states that the time has arrived for a forward movement on new lines. The Institute gives regular courses in social science and kindred matters, and furnishes a forum for the people of the city to discuss all matters that affect their rights.

One of the most interesting features of the Institute has been its dramatic branch, which has successfully presented Shakespearean plays in Cooper Union. This branch of the work, however, has been for the time interfered with by the decision of the trustees of Cooper Union that they cannot permit further representations of plays in that building; not that they object to the plays, but because dramatic performances are held to be foreign to the purposes of the Union. This action has brought up the People's Hall project, intended to erect a building in which plays may be presented and other work of the Institute carried on. Mr. SMITH says that the interest in this project is such that success is promised in the near future.

The value of the theatre in such educational work cannot be overestimated, and the advanced ideas that prevail in that work embody full belief in it. The theatre operated on such educational plans can in

no way be considered as competitive with the regular theatre, for it instructs and delights a mass of people who ordinarily know little of the regular stage. Moreover, by making these masses of people familiar with the better examples of plays, among them the great classics, this system of education among other things will develop a public with high ideals that sooner or later will swell the public of the regular theatre and be influential in the encouragement of the better drama.

BOOKS AND MAGAZINES.

The New Lights, a drama in four acts, is published by Richard G. Badger, the Gorham Press, Boston, at \$1.00.

This is a short study of a peculiar little sect formed by a schism of the Mennonites of Pennsylvania. If told in novel form it might be made interesting if related by one great enough to make the love story stronger than the church background as it was in the real life from which this author took it. In this case, however, the only reason we can find for its being called a play is that the words "Act One," etc., come before the word "curtain." Because one can run a typewriter is no more sign that one can write a play than is the ability to run a wheelbarrow. One of the earliest rules, for instance, is that all the characters must be introduced in the first act. Here two acts pass and we see only three different people in each act. A new story and people come in the third pseudo-act. The theme is treated in story form, not the dramatic, which is built in the brain of the audience through their eyes. Of the vast difference between the playwright's and novelist's ways of seeing life this author hasn't the faintest idea. Unless we seem unfair, the following evidence, quoted from the childish directions for "business" of this "drama" will be more than sufficient: "Her little cap falls unheeded to the floor" (climax of the third act), "raising her large, passionate eyes, fixes them on his blowing countenance." "Silence, during which she clasps and unclasps her hands;" "The blood rushes over John's face;" "Her face lighted by the glow from his" (this is the final curtain and climax). It is funny what story writers think effective in the footlights' glare. Once a great novelist wrote: "Enters, having drunk four cups of tea." Recently one of these would-be dramatic ones said to a manager: "I have a great third act, full of action. I put it in a typewriter bureau and keep the girls writing all through the act."

Hagar, a dramatic poem in three acts, by Rollin J. Wells. Published by the Broadway Publishing Company.

A play is not a play until it is published on the boards, not in the boards. So many people make this mistake there is a flood of things in the form of dialogue which, like this, is neither dramatic nor poetic. We read them patiently and conscientiously, hoping to find a dramatic germ, only to be disappointed. This writer has chosen a great story, but one hears the click of his typewriter all through the sleeping tents of Abraham. The people are far more mechanical than his chaotic meters. The only semblance of life is in the wrangling old woman, Sarah. Her scoldings are of Bowery back yards, not softened by the centuries that have intervened.

From this author we learn that the Bible version of this lady's troubles was a mistake. It was really the hero who, according to the stage directions, leaves her a cruse of water in the woods, to which she had been driven, and then "withdraws to a distance, keeping watch and fending off the beasts of prey," probably holding them back with his bare hands from the jug. In the next line we learn they were "hungry lions." This even is not so droll as the trick the lowest comedian (these characters are all comic) plays on Abraham's soldiers, on page 31. They enter, dragging the hero, but he "jumps up with a yell; they are frightened and flee," carelessly dropping the hero chief, who could not do as much with his sword arm as his friend does with a yell.

A shipbuilder's apprentice would have to be able to build a box before he was allowed to build a ship. Would that there was some restraining law for play carpenters. So much good paper is spoiled. Alack! Alas! Paper never refuses ink.

William Lyon Phelps has an interesting paper in *The Booklovers' Magazine* for December on Ernest von Possart, the German actor.

"A Two-Ply Thread," by Minnie Moore-Wilson, is published by the Broadway Publishing Company. This is a charming series of descriptions of the Bahamas, which, together with a pleasant love story and well illustrated with photographs of picturesque spots in those beautiful islands. Fourthly, by Jeanette Houghton, is printed by the same firm and is as interesting as its appearance.

"The Serlo-Comic Governors," by Israel Zangwill, as issued by the Macmillan company, is a reproduction in popular and separate form of the story whose dramatized form was recently seen in New York. It is well illustrated with many photographs of Cecilia Loftus in the title character and scenes from the play.

Thomas Phillips is writing a book on the practical workings of the stage. It will be edited by Frederick Shrader, dramatic editor of *The Washington Post*, and will be published this Winter.

ZANGWILL EXPRESSES HIS VIEWS.

Israel Zangwill has a very poor opinion of the average vaudeville manager, and on Sunday last at his hotel he expressed his opinion freely to a number of reporters. It appears that Six Persons, the sketch by Mr. Zangwill, that was done by Isabel Irving and Wilfrid North at two of Proctor's theatres in this city last week, did not suit Percy G. Williams, who had booked it for his Orpheum Theatre in Brooklyn this week. Mr. Williams thought Six Persons too subtle for his patrons, and put George Fuller Golden at the head of the bill instead. Amelia Bingham, when she heard of the matter, wrote Mr. Zangwill that she would be delighted to present Miss Irving in Six Persons as a curtain-raiser to the *The Climbers* at the Princess, and the offer was accepted.

PLAYS COPYRIGHTED.

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ALMA, THE ENCUMBRANCE, a play in three acts. By Edith Oakenfull.

AT THE CARNIVAL. By Richard Bachelder Lane.

THE BOWERY PAWN-BROKERS, a melodrama of New York life. By Joseph Totten. Copyrighted by the American Amusement Association.

THE DESERTERS, a drama in four acts. By Theobald Percy Bayer.

DON QUICHOTTE, drama hero-comique en cinq actes et huit tableaux. By Jean Richepin.

ON SATAN'S MOUNT. By Ira B. Goodrich, Jr.

PILGRIM'S PROGRESS, spectacular drama in five acts. By George Metzler Ritchie.

POLLY'S PAPA, a three-act farce-comedy. By William A. Tully.

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RENUNCIATION. By S. Grunwald Sheftel.

SANKA BAMB. By Edward McWade.

SHAKESPEARE AND HIS LOVE, a drama in four acts and an epilogue. By Frank Harris.

WHO'S PROXY. By Ira B. Goodrich, Jr.

WIFE'S LITTLE STRATAGEM, a sketch. By Aubrey Lanston.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

E. E. M.: Address S. K. Hodgdon, Keith's Union Square Theatre, New York.

C. E. M., Chicago: The winter quarters of Gentry Brothers' Dog and Pony Show are at Bloomington, Ind.

M. S. M. D., Baltimore, Md.: You will find address of Lorraine Hollis company in Dates Ahead Department, as usual.

Miss E. G. B., Louisville, Ky.: 1. The Ben Greet company is in San Francisco indefinitely. 2. Consult Dates Ahead Department.

M. B., New York city: Charles Hale Hoyt was born July 26, 1860, at Concord, N. H., where his father was a wholesale merchant. There is no record of his father's living in Brooklyn or that he had a brother.

CHARLES B., Toledo, Ohio: J. M. Barrie is the author of the following plays: *Isobello's Ghost*, *Walker, London*; *The Professor's Love Story*, *Becky Sharp* (one act); *The Little Minister*, *The Wedding Guest*, *Quality Street*, *The Admirable Crichton*, and *Little Mary*.

H. C. McD., Lawrence, Mass.: The *Girl from Kay's* (2) was at His Majesty's Theatre, Montreal, last week, and in the cast were Jack Bernard (Max Hoggendelmer), Benjamin Howard (Harry Gordon), Miss Lorrell (Ellen), Clara Palmer (Minnie Harborough), *The Girl from Kay's*, and Carolyn Gordon (Norah Chalmers).

J. W. P., Louisville, Ky.: A song-manuscript accepted by a publisher may be held for years before it is wedded to a melody. There is no rule in this matter; it all depends upon the amount of material the publisher may have on hand, or his opinion of the merits of the song itself. Many a good song has been on the market for months after publication before being taken up by the public.

EDMUND W., Brooklyn, N. Y.: 1. At the White Horse Tavern is an adaptation by Sydney Rosenfeld, in three acts, of the comedy *Im Weissen Rössel* of Blumenthal and Kadelburg. It was produced Feb. 6, 1899, at Wallack's Theatre. In the original cast were Harry Harwood, Eva Vincent, Miriam Nesbit, Joseph Holland, Leo Ditrachstein, Felix Morris, Ruth Berkeley, Amelia Bingham, Frederic Bond, Doré Davidson, Elizabeth Mayhew, Douglas Wood, Britt Marti, Griffith, Edna Aberle, Sadie Lauer, David Elmer, Charles Marshall, Foster Lardner, James P. Carr, Nellie Butler, Charles Halton, Louis Albin, Anne Singleton, Eleanor Ritsos, John Maguire, William Murphy, R. Smiley, Mayton Joseph, Edwin Lloyd and F. Reynolds. 2. Write to the play publishing firms who advertise in THE MIRROR.

A. READER, New York City: 1. S. Miller Kent is in vaudeville. 2. William Ingersoll began his professional experience with Margaret Mather, 1885-9. 1890-3 he played with Marie Walwright. 1893-4, as David Buchardt with Joseph Arthur's Corncracker. Later, he was with N. C. Goodwin and numerous others. Among the parts he has played are: Canute in *Lady Godiva*, Tressillian in *Amy Robart*, Colonel Philip O'Hara in *A Gay Deceiver*, Fred Bowden in *Jack Robinson*, Walter Remington in *A Bad Lot*, Edgerton Brown in *An American Citizen*, Guy Fitzroy in *Nathan Hale*, Putnam Wilmerding in *A Rich Man's Son*, and Conrad Ten Eyck in *Peter Stuyvesant*. 3. Frank Sheridan began his stage experience at the Boston Theatre in the stock days as Captain Galt in *Sardon's Saloon*, then he went on the road in a repertoire company. Then was at the Boston Theatre again till 1884. After returning from business in South America, was with James A. Hearne in *Minute Men*, Margaret Fleming, and Hearts of Oak. Then was in stock companies in Denver and the West, returning East to play in *Darkest Russia*, with Rosabel Morrison, Al Lipman and Charles Coghlan. He has played such parts as Arbo in *Marcelle*, St. John in *A Young Wife*, Allan Leech in *The Indian*, and Benvolio in *The Royal Box*.

CURRENT AMUSEMENTS.

Week ending December 3.

ACADEMY OF MUSIC—The Wizard of Oz—4th week—27 to 34 times.
AERIAL GARDENS—Closed.
AMERICAN—David Higgins in *His Last Dollar*—4th week—27 to 34 times.
BELASCO—David Warfield in *The Music Master*—10th week—36 to 72 times.
BERKELEY LYCEUM THEATRE—Closed.
BIJOU—May Irwin in *Mrs. Black Is Back*—4th week—27 to 34 times.
BROADWAY—Fritzi Scheff in *The Two Roses*—2d week—9 to 15 times.
CARNegie HALL—Lectures and Musical Entertainments.
CASINO—The Baroness Fiddlesticks—2d week—10 to 17 times.
CIRCLE—Vaudeville.
CRITERION—Louis Mann in *The Second Fiddle*—2d week—9 to 16 times.
DALY'S—Nance O'Neil in *Fires of St. John*—1 to 8 times.
DEWEY—Cherry Blossom Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—John Drew in *The Duke of Killcrankie*—13th week—27 to 104 times.
FOURTEENTH STREET—Andrew Mack in *The Way to Kenmare*—4th week—26 to 33 times.
GARDEN—The College Widow—11th week—82 to 80 times.
GARRICK—Henry Miller in *Joseph Entangled*—8th week—58 to 65 times.
GOTHAM—Bowery Burlesquers.
GRAND OPERA HOUSE—De Wolf Hopper in *Wang*.
HARLEM OPERA HOUSE—William H. Crane in *Business Is Business*.
HERALD SQUARE—Edna May in *The School Girl*—54 times, plus 6th week—38 to 44 times.
HUDSON—Ethel Barrymore in *Sunday—3d week—15 to 21 times*.
HURD and SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock company in *The Mountaineer*—2d week—6 to 12 times.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—N. C. Goodwin in *The Usurper*—1st week—1 to 7 times.
LEW FIELDS—Commencing Dec. 1—Fields' Stock company in *It Happened in Nordland*—1st week—1 to 4 times.
LIBERTY—George M. Cohan in *Little Johnny Jones*—4th week—24 to 30 times.
LONDON—World Beaters.
LYCEUM—Charles Wyndham and Mary Moore in *David Garrick*—3d week—16 to 22 times.
LYRIC—Madame Rejane in *Sappho* 2 times; *Inconito* and *La Petite Marquise*, 1 time each; *Ma Cousine*, 1 time; *Douloureux*, 1 time; *Camille*, 2 times.
MADISON SQUARE GARDEN—Closed.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—A Ohna Doll—2d week—11 to 18 times.
MANHATTAN—Mrs. Fiske in *Hedda Gabler*—3d week—13 to 19 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—The Vacant Chair.
METROPOLITAN OPERA HOUSE—Conried Grand Opera company in repertoire—2d week.
MINER'S BOWERY—Trocadere Burlesquers.
MINER'S EIGHTH AVENUE—Moonlight Maids.
MURRAY HILL—Closed.
NEW AMSTERDAM—Humpty Dumpty—3d week—18 to 25 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—The Child Wife.
NEW YORK—Woodland—2d week—10 to 17 times.
NEW YORK ROOF—Closed.
OLYMPIC—Stock Burlesque and Vaudeville.
PARADISE ROOF-GARDEN—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Amelia Bingham in *The Climbers*—3d week—17 to 24 times.
PROCTOR'S FIFTH AVENUE—Friends.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—An Enemy to the King.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Mrs. Wiggs of the Cabbage Patch—13th week—101 to 108 times.
THALIA—Closed.
THIRD AVENUE—Secrets of the Subway.
VICTORIA—Vaudeville.
WALLACK'S—The Sho-Gun—8th week—69 to 66 times.
WEBER'S MUSIC HALL—Weber and Ziegfeld Stock Company in *Hizkedy-Pizkedy*—7th week—46 to 53 times.
WEST END—Billy B. Van in *The Errand Boy*.
WINDSOR—The Fatal Wedding.
YORKVILLE—Vaudeville.

THE USHER



There are several so-called melodramas now before the public, representing a late school of writers and builders who travesty all possibilities in their invention of stories and situations, and who shock the sensibilities by their titles that represent the lengths that some managers will go in sensational production.

It is safe to say that not one of the alleged plays of this sort will be known to the public a few years hence. Yet the ephemeral success that they enjoy, violating as they do even the eccentricities of life, shows what a considerable public there is that will tolerate and even support pieces that naturally are held in contempt by persons of even ordinary intelligence.

When one compares a filled gallery that applauds one of these pieces with the filled gallery of a generation ago that discriminated classical representations in the theatre, one must conclude that the times indeed are degenerate, and that "the gods" nowadays lack judgment.

The author of a melodrama somewhat better than the average run of those that now thrive, that recently appeared in an East Side theatre, made a special plea to his public in the programme in these words:

A hint from the author will be sufficient in enabling the auditor to readily recognize in this play a faithful and detailed re-creating (in all but its fatalities) of the celebrated tragedy that took place in a minor Eastern town in the Autumn of 1903, which was the leading theme of the Continental press for months, was then, is still and likely will remain a mystery in the main unsolved. Stern reality herself here confronts the thoughtless, the wayward, Miss upon the danger line, and with ensanguined finger points to the unmistakable "Beware!"

If his play did not itself convey a warning, this author has done the best he could in the foregoing to enforce one and to excuse his subject, if his auditors can understand and apply his undoubtedly well meant admonition.

The Denver Republican of Nov. 20 published this:

Another theatre for Denver—that is the scheme of a syndicate back of C. L. Knobe, who arrived in the city last night and registered at the Brown Palace Hotel. According to Mr. Knobe, the capitalists whom he represents propose to erect here a playhouse that will be more commodious than the Broadway Theatre, more convenient than the Tabor Grand, and more designed to please the public than any other house of amusement in Denver.

"The people who are back of me," said Mr. Knobe at the Brown Palace Hotel last night, "are men of means. They propose to erect a theatre in Denver where standard dramas and musical comedies can be produced."

"Already we have secured a circuit of theatres from New York to Kansas City. By the plans of our people we will have theatres all the way from coast to coast. Already we have made plans to either secure leases on theatres or erect playhouses in New York, Cleveland, Chicago, St. Paul, and Kansas City."

"Denver is to be the next connecting link in this circuit. Then will come Salt Lake City, in all probability, and after that Los Angeles, San Francisco, Seattle, and possibly Portland."

"I cannot make public the names of the members of the syndicate at present, for the reason that they are preparing to fight the present Theatrical Syndicate, and any divulgence of their names would probably result in a blocking of their plans."

"I will say this much, that we are fighting the old Theatrical Syndicate. We propose to play actors who have broken away from the Trust."

Mr. Knobe has been with Jacob Litt for several years. Mr. Litt now owns the Bijou Theatre, Minneapolis, the Grand Opera House, St. Paul; the Bijou, Duluth, and the Bijou, Winnipeg.

In *The Evening Mail* for Nov. 21 was published a formidable list of unclaimed letters remaining at the New York Post Office. In the "Miscellaneous" Department of the list were advertised letters to "Booth's Theatre," and "Harrigan's Theatre."

As letters are dealt with by the Dead Letter Office at reasonable intervals, and those of no value or those whose writers cannot be discovered are destroyed, it would seem that there are persons who believe that the theatres named are still running in New York. Of course, Harrigan's Theatre still exists under the name of the Garrick; but it is many years since Booth's Theatre was converted into a commercial establishment.

When it is remembered that there are aged voters in the South who still cast their ballots for Andrew Jackson, however, it is not strange that misinformation as to New York theatres should exist in rural places.

A heading in a New York paper last week might have given a moment's surprise pending

reading of the matter below it. "Rockefeller Would Buy Hamlet," it said, but perusal disclosed the fact that it did not relate to an immortal drama, but to a little settlement that Mr. Rockefeller intends to add to his 5,000-acre estate at Pocantico Hills.

DEATH OF MARIA B. WILKS.

Mrs. Maria B. Wilks, who for some time had been recognized as the oldest living American actress, died on Nov. 25 at the Prince of Peace Hospital, Philadelphia. She was eighty-eight years old, and for some time had suffered from heart trouble, which was aggravated by age. She retired from the stage many years ago, and had lived in complete retirement at her home in Kershaw street, West Philadelphia.

Mrs. Wilks' maiden name was Maria Packer, and she was born in Philadelphia of Quaker parents on July 4, 1816. She made her first stage appearance at the old Walnut Street Theatre in 1834, as a member of the ballet. Later, on the night of her first appearance in a speaking part, her name was printed "Jacker" instead of Packer on the programme, and as "Miss Jacker" she continued to act at the Walnut Street for several years. In 1837 she was married to Benjamin G. S. Wilks, a young English player, who later became a member of the orchestra at the Walnut Street Theatre.

For more than ten years Mrs. Wilks was a leading member of the stock company of the Arch Street Theatre. She played juvenile and soubrette roles and later character, old women and Shakespearean roles. She played with distinction all the great parts in these two lines.

She was the original Widow Melotte in *The Lady of Lyons* with Edwin Forrest; she played Lady Capulet to Fanny Wallack's Juliet, and supported at various times Charlotte Cushman, Junius Brutus Booth, Edwin S. Connor, Charles William McCready and Joseph Jefferson. Her husband died in June, 1890. Of several children, Thomas M. Wilks, who managed several theatrical enterprises, died in 1870. A daughter, who was a singer of note, married L. R. Shewell, and died in 1863. Mrs. Wilks is survived by one son, Edward P. Wilks, who appeared at the Herald Square Theatre recently in *Naughty Anthony*.

PLAYS PRODUCED.

Louis Eagan's new play, *Shadows on the Hearth*, A. C. Alston manager, was produced at the Opera House, in Holyoke, Mass., Nov. 21. It was cordially received.

The Lew Fields stock company's new musical play, *It Happened in Nordland*, was produced Nov. 21 at the Lyceum Theatre, Harrisburg, Pa. It is in two acts, the scenes being laid in the mythical kingdom of Nordland. A large audience testified their appreciation of the clever book and players, and the excellent music. The scenery is beautiful.

James K. Hackett produced his new play, *Fortunes of the King*, at Hartford, Conn., Nov. 21. It is a romantic drama by Mrs. C. A. Doremus and Leonidas Westervelt of the adventures of Charles II after the battle of Worcester and his meeting with Jane Lane. Mr. Hackett and Charlotte Walker scored personal successes.

A HOME BUILT BY STAGE FOLK.

The New York Home for Destitute Crippled Children, at 141 West Sixty-first street, was formally dedicated Nov. 25. The contributions to it have been largely from theatrical people. A bazaar will be held beginning Dec. 7, when dolls contributed by nearly all the prominent actors and actresses in the city will be on exhibition and sale. The home contains twenty-four beds distributed in eleven rooms, all of which have been furnished by theatrical people, and the rooms are named after the donors.

A GAMBOLE.

Sir Charles Wyndham was the guest of honor at the first big gathering of the Lambs' Club this season, on the evening of Nov. 26. He declared he had never enjoyed a gambol more. The feature of the programme was a playlet by George Ade.

HENRIK IBSEN BETTER.

Henrik Ibsen was reported by cable Nov. 26 as seriously ill with the heart trouble which has caused much public anxiety for several years, but later dispatches say that his physician considers him much improved and out of immediate danger.

A PROFESSOR TO ACT.

Prof. Olin K. Kellogg, who since 1899 has been instructing the students of the Northwestern University of Chicago in the proper interpretation of Shakespearean drama, will abandon lecturing and become an actor.

In accordance with its traditions for years, the *Holiday Mirror* will be a very valuable as well as a very attractive publication. Its rates for advertising and portraits will be the same as those exacted for the regular number. All who wish to take advantage of this opportunity for worldwide advertising should at once send in their orders.

CUES.

Lizzie Booth has nearly recovered from her five months of rheumatism and will resume work after the holidays.

Jackson P. Searle, formerly a newspaper man, has been chosen stage-manager of Parsifal by Henry W. Savage, who took him from the men who are playing as Knights of the Grail.

A China Doll, now at the Majestic Theatre, will close its New York engagement on Dec. 10, and the following Monday Bertha Gailand, in her play Dorothy Vernon of Haddon Hall, will come.

Diree St. Cyr, the young French actress, is rehearsing her new play, which has been written for her by Anna Alice Chaplin and was produced last year by Kathryn Kidder. Mile. St. Cyr is a protégée of Tomaso Salvini and has had experience here and on the Continent. A special performance will be given at the Carnegie Lyceum on Jan. 12. The company is said to be entirely competent.

M. J. Jordan has been engaged to play the role of Cornet Snakely, supporting James K. Hackett in *The Fortunes of the King*.

Minnie Wortendyke, treasurer of the P. W. L., was married Nov. 23 to a non-professional.

Mrs. Edwin Arden is slowly convalescing in the Homeopathic Hospital of Boston.

Robert Westford, brother-in-law of Lillian Russell, will play the character part of Crabtree in her production of *Lady Tenzel*.

Allie Eaton, after an illness of over four months, rejoined the Van Dyke and Eaton company Nov. 20 at Evansville, Ind.

Ethel Barrymore has rented for the winter a pretty house in Park avenue.

May Irwin will give a special performance this afternoon (Tuesday) at the matinee of the Lyceum for the Blind at 107 Lexington avenue. She will be assisted by her entire company and the members of the Bijou Theatre orchestra. This is an annual event of Miss Irwin's.

Edna May Spooner will play the leading part in *The King's Highway* at the New York Theatre Dec. 9, for the benefit of the Actors' Church Alliance. This is her first appearance on Broadway.

Max Zoellner, manager for Robert Mantell, has been incapacitated for several weeks owing to trouble with his leg. He expects to be about during Mr. Mantell's New York engagement at the Princess Theatre.

FRED R. HAMLIN DEAD.

The theatrical world was shocked yesterday by the news of the sudden death of Fred R. Hamlin, the well-known manager, who passed away at his residence, 305 West Seventy-first Street, this city, at a quarter past ten on Sunday night.

Mr. Hamlin caught a severe cold about six weeks ago, and as it failed to yield to the customary treatment, he went to Hot Springs, Va., for rest and recuperation. His condition did not improve, and he returned home on Thursday last when he was examined by Dr. Janeway, who discovered no organic trouble, but found that the patient's blood was in very poor condition. On Saturday a severe hemorrhage of the nose began, which could not be stopped until Sunday. The loss of blood weakened Mr. Hamlin, and on Sunday evening he became delirious. The doctor left him in charge of a nurse, and went out to telephone for consulting physicians. When he returned to the house the nurse informed him that the patient was dead.

Mr. Hamlin was the son of John A. Hamlin, manager of the Grand Opera House, Chicago, and a brother of Harry R. Hamlin, who is also prominent in the managerial field. He was forty-one years of age, and was graduated from Yale in 1888. Soon after this he became associated with his brother in the management of the Grand Opera House, Chicago. He branched out about five years ago, when, in partnership with Kirk L. Shelle, he produced *Arizona*. The great success of this venture encouraged him to go ahead on a more extensive scale. He formed the firm of Hamlin and Mitchell, and they produced *The Wizard of Oz*, which for several years has added to the fortune Mr. Hamlin was acquiring. *Babes in Toyland* was also successfully produced by this firm. At the end of last season, when Weber and Fields dissolved partnership, Mr. Fields joined Hamlin and Mitchell, and they secured the new theatre being built by Oscar Hammerstein in Forty-second Street, which will be opened in a few days as *Lew Fields' Theatre*. The new firm had also made arrangements for the building of a theatre and office building at Forty-fourth Street and Broadway.

Mr. Hamlin was an active, energetic man, and had a keen knowledge of the public taste that enabled him to make success reasonably certain before he put a production on the stage. He had the knack of surrounding himself with helpers who were in perfect harmony with him, and the result was that his business affairs moved with remarkable smoothness. He had been looked upon as a confirmed bachelor, but he surprised his friends in April last by marrying Mary Burton-Cadoux, of Chicago. She was with him at the time of his death, and is utterly prostrated by the sudden ending of their very short married life. Mr. Hamlin will be sincerely mourned by a large circle of friends, who sincerely regret his untimely decease.

An autopsy was performed on the body yesterday by Drs. Harlow and Brooks, who discovered that death was caused by acute millary tuberculosis. The funeral services will be held at Mr. Hamlin's late residence on Wednesday afternoon at two o'clock, and will be conducted by the Rev. George H. Houghton. John A. Hamlin will come on from Chicago to attend the funeral and will accompany the remains to that city. The interment will take place at Woodlawn cemetery. Mr. Hamlin's memory there will be no matinee of *The Wizard of Oz* on Wednesday, and the opening of *Lew Fields' theatre* has been postponed until next Monday.

AN INTERESTING ENTERPRISE.

A project which has recently been formulated and is now well under way is to reproduce Rip Van Winkle on the exact spot in Twilight Park, in the Catskills, where the action of the story is supposed to have taken place, and with as absolute a fidelity to environment and atmosphere as is possible to achieve.

Rip Van Winkle is almost unquestionably the best appreciated of American legends, and although well known from Washington Irving's story, it has in two or three decades achieved a national importance on accounts of its stage version. Three performances are to be given some time during next July, and a corps of men will be at work constantly from now until then arranging every possible detail, so that the reproduction may be perfect as possible. This work is under the direction of E. H. Sothern's former stage director, Charles Trier, to whom the labor is one of love. Associated with him are Walter H. Wickes, the architect who designed the American buildings at the Paris Exposition, and Sanitary Engineer Chas. F. Wingate. Mr. Wickes will superintend the construction of the old Dutch village and the other elaborate scenes. Mr. Wingate's services will be required on account of the scale upon which the production is to be given.

The money necessary for the purpose has been subscribed by the wealthy cottagers of Twilight Park, whose homes in the Catskills are near the site of the story—namely, the southern slope of Kaaterskill Clove, near Santa Cruz Falls. There is reason to believe that the work will proceed without a hitch.

One of the most important and interesting features of the plan will be the attempt to show the historical occurrences during Rip's twenty years' sleep. The conflicts between the settlers and the Indians, the battles in the vicinity during the Revolution, the return of the victorious Continentals and the raising of the first American flag will be re-enacted, a body of 200 villagers and Indians acting as extras for the occasion.

The audience will be seated on the grassy side of a large hill and the scenes, in order to be as realistic as possible, will be laid over quite a large amount of space. Every effort possible is to be made to have the performance entirely free from any theatrical effect, and the aim of the entire staff will be to give an absolutely sympathetic and accurate reproduction, not only of the story itself, but of the life and atmosphere of the times.

FUTURE OF THE IROQUOIS.

It is rumored that the Iroquois Theatre in Chicago, now known as Hyde and Behman's, will be taken by Stair and Havlin shortly after Jan. 1, and that combinations will be played there in place of the vaudeville entertainments, which it is said have not been profitable, in spite of the unusually liberal arrangement made by the owners with Hyde and Behman. If the scheme goes through the name of the house will very likely be changed again.

CLERGYMAN TURNS ACTOR.

Rev. Wilson Fritch, former Congregational and Independent preacher, made his debut as an actor at Attleboro, Mass., on Nov. 23, with fair success in the title role of Hamlet. Mrs. George St. John Sheffield, wife of the well-known authority on Yale rowing, was the Queen. Miss Cecilia Coffin was successful as Polonius, and Miss Dora Leadbetter was the ghost. The cast was remarkable for the number of women in characters generally assumed by men, including the grave diggers.

WALTER FESSLER RETURNS.

Walter Fessler sailed from Liverpool Nov. 16 on the steamer *Baltic*, and arrived here on the 25th. He spent two months in London and three months on the continent, visiting every big city in Europe. During his travels he succeeded in picking up eight new plays, which will be presented in this country during the season of 1905 and 1906. Mr. Fessler states he was pleased to get back to America.

A 100-line professional card in the *Holiday Mirror* at the rate regularly charged, \$15, not only represents advertising at a marvelously low rate, when the character and circulation of THE MIRROR are considered, but also carries with it a distinction to the advertiser that is of far greater value.

PERSONAL

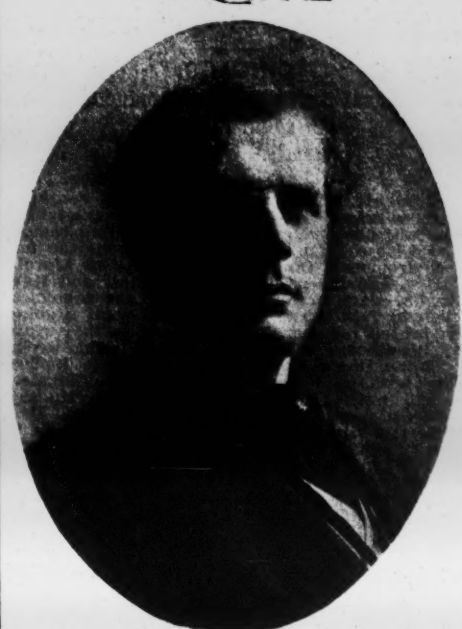


Photo by Haussler, Chicago, Ill.

EMERY.—Above is a portrait of Edwin T. Emery taken recently at San Francisco. Mr. Emery is now touring the Eastern cities under the direction of A. C. Orcutt, presenting *The Arkansan*.

FISKE.—Mrs. Fiske will be the hostess of the day-to-day (Tuesday) at the Comparative Exhibition of Native and Foreign Art, now being held at the galleries of the American Fine Arts Society, under the auspices of the Society of Art Collectors. Among those who will assist Mrs. Fiske are Mrs. Lyman Fiske, Mrs. William T. Cornell, Mrs. Richard King and Miss Florence Guernsey.

WHEELER.—"Punch" Wheeler, the circus press agent, has been engaged by Lew Dockstader, and left New York last Wednesday to join the minstrels out in Ohio.

WYNDHAM.—Sir Charles Wyndham has made such a success of David Garrick it will be the bill for one week longer than first planned.

CARTER.—Mrs. Leslie Carter commenced rehearsals of *Adrea*, Nov. 21, at the Belasco Theatre. It will be produced Dec. 26 in Convention Hall, Washington, D. C.

MARLOWE-SOTHERN.—Owing to their success together this season they will play a season of forty weeks in partnership next year, coming to the Knickerbocker Theatre in October in Shakespearean plays in which they have not yet appeared.

TERRY.—Edward Terry sails from Liverpool Dec. 14 with his company, and will open in the Princess Theatre Jan. 9 with *The House of Burnside*, giving *Sweet Lavender* the following week. He will remain in America three months.

HARNED.—Virginia Harned has begun rehearsals of a new play, *The Lady Shore*, which will be produced at the Broad Street Theatre, Philadelphia, Dec. 26. It is written by Mrs. Vance Thompson and Mrs. Harry B. Smith and has fifty people. It will be staged by Percy Mackaye.

HALL.—Charles P. Hall, of Hall and Barton, managers of a circuit of important theatres on the Pacific Coast, arrived in town last Wednesday on a business and pleasure trip, and will remain about ten days. Mr. Hall, who is one of the best known managers in the country, recently secured a lease of the California Theatre, San Francisco.

DE WOLFE.—Elsie De Wolfe will appear in a comedy part in *A Wife Without a Smile*, which will be seen in New York late in December.

TEMPLETON.—Fay Templeton will give a burlesque of *Réjane* in the burlesque now being prepared for production at the Liberty Theatre.

RUSSELL.—Annie Russell will follow Henry Miller at the Garrick Theatre Dec. 5.

REJANE.—Madame Réjane began her last week at the Lyric Theatre Monday night with *Sapho*. She will present *Incognito* on Tuesday, *La Petite Marquise* on Wednesday, *Ma Cousine* on Thursday, *Douloureuse* on Friday and *Camille* on Saturday afternoon and evening. James K. Hackett comes next in *The Fortunes of the King*.

RUSSELL.—Lillian Russell gave a Thanksgiving dinner at her home to Mr. and Mrs. John Kendrick Bangs, Roderic Renfield, A. Baldwin Sloane, Lee Shubert and Lucille Saunders.

MARLOWE.—Julia Marlowe was the guest at a reception held Friday afternoon by the pupils and Alumni Association of the National Conservatory of Dramatic Art, at the Berkeley Lyceum. She stood in the receiving line between Mrs. Alezin Trussel, president of the alumni, and Mrs. Mackay, the secretary.

SCHEFF.—Fritz Scheff and her company will be guests of Louis Mann at a professional matinee Wednesday.

COGHLAN.—Rose Coghlan announces that she will revive the original Wallack form of *Diplomacy*.

BURT.—Laura Burt arrived from Europe last week on the *Baltic*. She is engaged as leading lady of Bellows Stock company, Odeon Theatre, St. Louis, and opens Dec. 6 in *The Palace of the King*, playing *Dolores*.

COURTLEIGH.—William Courtleigh was engaged on Saturday to play the role of Captain Davereaux in James K. Hackett's production of the new drama *The Fortunes of the King*, which will begin its New York run at the Lyric Theatre next week. Mr. Courtleigh replaces Charles Chappelle, who is obliged to relinquish the part on account of illness.

TELEGRAPHIC NEWS

CHICAGO.

Phenomenal Business—New Production—Personal Notes.
(Special to The Mirror.)

CHICAGO, Nov. 28.

Good attractions and good business continue, with pleasant recollections of Thanksgiving's fine weather and capacity houses. Two rumors broke loose a few days ago, both about the former Iroquois. One said the theatre to Lincoln Carter, and the other said it to Stair and Havin, but Manager Archie Ellis says the announcement in THE MIRROR last week of what is going on behind the scenes with regard to the future of this theatre was correct. The bills this week: Grand Opera House, *Kyrie Bellew* in *Raffles*, second week; *Illinois*, *Lulu Glaser* in *Madcap Princess*, second and closing week; Powers, Mrs. Gilbert in *Granny*; Garrick, Fantana with Katie Barry and Jeff De Angeli, ninth week; McVicker's, *Way Down East* with Phoebe Davis, third week; Great Northern, Ward and Vokes, second week; Bush Temple, plays in *Strangers in a Strange Land*; People's stock in *The Christian*; Columbus, Howard Hall in *Wal's Paradise*; La Salle, musical stock in *His Highness the Bey*, second week; Alhambra, *Hearts Adrift*; Bijou, *Miss with Nellie McHenry*; Academy, *White Tiger of Japan*; Criterion, Billy Clifford in *How He Won Her*; Auditorium, Leon Wachner's German stock in *Mary Stuart*; Howard's, stock; Avenue, stock.

Henry Raider, dramatist, architect and president of the Minerva company, owners of The Tenderfoot, The Forbidden Land and other successes, will produce a new play from his own pen at Toledo, December 5. He has named the drama *An American Princess*. It is entirely modern. The cast is headed by John E. Keller, and includes Mary Ryan, James E. Wilson, George Probert, Norval Macgregor, Ada Gilman, Daniel Jarrat, Fred Duff, John T. Doyle, Harry Stubbs, Mabel Aylward, Dorothy Payne and James Russell. Samuel Forrest will be the manager. Mr. Raider is the author of five plays that were produced by the Dearborn stock. He says the Minerva company's latest operatic production, *The Forbidden Land*, is steadily gaining in popularity and playing return dates with increased business.

Jeff De Angeli's celebrated pupil in dancing, Katie Barry, has had to deny her audiences some of the entertainment she can give with her feet. Performances seven days a week have begun to tell on her strength, not to mention the innuendoes and inevitable encores.

Adele Ritchie is in New York this week on leave of absence, and her part in *Fantana* is played by Julia Sanderson. Winnie Siegrist takes Miss Sanderson's place as Elsie, and Miss Darcy plays *The Kid*.

Kyrie Bellew and Raffles have kept a line of seat buyers in the Grand lobby ever since the opening night, and the receipts for the first and second weeks were over \$26,000.

The Garrick paces were raised to \$2 Thanksgiving, and two big houses broke the record for one day, \$3,814.75.

Changes in Rejane's bill include Zaza Monday and Tuesday of the opening week, and Camille Friday and Saturday.

Manager Frank June had a capacity house at The Warrington, Oak Park, last week at the performance of *My Friend From India*, by Frank Livingston and company.

During the last week of Otis Skinner's engagement at the Grand, which will begin Dec. 19, a repertoire of old favorites will be played.

Harry Hamlin, of the Grand, telegraphed from Queenstown Friday that he crossed the pond safely, and that it was the record eastward trip of the *Lucania*.

Mrs. Wiggs will return to the Grand this season.

Lulu Glaser, in the *Madcap Princess*, filled the Illinois at last week, and the fortnight of this star in town undoubtedly will again offer the unmistakable kind of proof that her name is written high on the list of Chicago favorites. As Mary Tudor in the mixture of music and When Knighthood Was in Flower, Miss Glaser amused her housefuls immensely with gurgles and slang flashes, strides and asides, songs and swaggering and some serious moments, showing she could act properly very well. The trump card in her support is William Pruette, and when he comes down to the footlights all persons in the audience who have been looking for another king feel a thrill of joy or wistfulness. Peering at the house from a seat in the first row (from the door) one could not ascertain whether Pruette got his inspiration from the king of spades or diamonds. But, anyhow, he was a splendid comic opera figure, a really first-class creation. Often he was hardly second in interest to Miss Glaser's *Princess* in the capital scenes between Bertram Walpole and his son, sung with the excellence of an artist, was enthusiastically encored. The Buckingham of Arthur Barry and the Caskoden of Donald McLaren were good enough not to mar this handsome production, but the Cardinal Wolsey—it is to be hoped the Cardinal is spared the pain of seeing himself executed in some of these Knighthood productions. Right beside him in the *Madcap Princess* stands Anne Boleyn, also, and likewise executed. Fred Reicher's Jester was both sung and performed very well. On the whole, Acting Manager A. E. Morgan apparently can tell Manager Marcus Mayer to tell Charles B. Dillingham to tell—well, anybody that Chicago smiles on The *Madcap Princess*. And the word might be passed along that some of us would be just as well satisfied if Miss Glaser would sit jocosely down there in the last act.

The climax of the *White Women Love* aroused the patrons of the Bijou last week. Tom Waters played two male parts and then a sister of mercy, and James J. Boyd doubled as a factory superintendent and a judge. John Lane Conner as Young, an attorney, discovered more excellence and ability than usual in a melodrama which is being played fourteen times a week. Ruth Macaulay was a good Madge Carlton.

Queen of the White Slaves, triple extract melodrama, with its Terrible Nine villains and its kidnapping de luxe of white women, drew big houses at the Academy last week. The fiendish laugh of J. E. Milner, who played the kidnapper, got a hiss every time. Struggling against the ten villains and also the Vulture, the Vampire and the Daredevil, Maggie Murphy, played by Alma Estee, thrilled the house with her defiance and hairbreadth escapes from the clutches of the oriental brutes. Alleen May, in the title role, gave a thoroughly creditable performance, showing unusual sincerity and emotional ability. The specialties of Ada Lane and Anna Yale were well received.

Edith Janet Walters has joined Dave Lewis' Southern Uncle Josh Spruceby company. A. Toxen Worm has arrived ahead of Rejane.

The Little Vagrants at the People's last week brought Ethel Davis into prominence. She played Fanfan with exceptional strength and naturalness and the audience showed its appreciation with curtain calls. Miss Davis' ease, sympathetic manner, youth and brightness have won much admiration from the People's patrons. Lillian O'Neil had an easy role as Helene, which she played, nevertheless, thoroughly well, and Jessie Pringle was similarly successful as Zephyrine. Eugene Moore was an ideal melodrama hero as Georges. Claudinet was played by a new member of the company, Miss Coral Armin, of Waukesha, Wis., where her father is a prominent attorney. Her performance was generally praiseworthy and evinced emotional strength.

Joseph Callahan, last seen on the boards here doing a character part meritoriously in *The Virginian* at the Garrick, is in town after a stock engagement at the Majestic in San Francisco. He has a play project in hand.

Grace Reals, formerly leading woman at the

Bust Temple, where she helped to make a reputation for the Players, has ended her stock engagement on the Coast, and is not, I am told, going to star in Ibsen plays.

David Lewis' trip to Europe ended suddenly. He left last month and had just arrived in Italy when he was called back by the death of his wife's mother at Carlo, Ill.

William Roche, after seventeen years on Halsted street as a prominent theatrical figure, has at last, as manager of the new Academy, come into his own—an excellent manager in an excellent house. The Academy is certainly a model theatre now in many details and from subcellar to basement shows the refreshing results of Mr. Roche's clean and orderly housekeeping.

Eva Tanguay in *The Sambo Girl* will be the Christmas attraction at the Great Northern, says Manager Fred Eberts.

Sam Bernard and Hattie Williams will come to the Illinois Dec. 1 in *A Girl from Kays*.

In Nellie McHenry's *Miss company*, at the Bijou this week, are: George B. Miller, Frank Dayton, Howard Sidney, Irving R. Walton, L. J. Loring, Charles Drake, Thomas J. Murray, Harry Rohe, Mrs. H. Sydney and Grace Young.

The explanation given for the admission of outside attractions to the Studebaker is simply that Mr. Savage hasn't anything to put in there now. His *Parsifal* in English is announced on the Illinois list.

Manager Albert Hank, of the Blue Island Theatre, in the far southwestern corner of Chicago, had a packed house out Sunday night to see in the Far East, the new Japanese-Russian war play by John Crittenden Webb, of Chicago.

The drama has climaxes and numerous situations that are sure to arouse vociferous applause, and it otherwise wins its way as an up-to-date melodrama should. The score of persons in the play, mostly Japanese and Russians, include General Kuroki, Admiral Bob Evans, United States consul at Newchwang, General Kuratkin, a Japanese spy and Viceroy Alexieff. Frederick Hawley as Lieutenant Horton stood out strongly in the cast for thoroughness and general excellence, and Frank W. Skiff as Kuroki imparted a good deal of dignity and strength to the part. Frank Wallace had the comedy role of an Irish corporal and succeeded in punctuating the performance with a good many laughs. The scenery, all new, showing Port Arthur and Manchurian views, was excellent and reflects credit on Hampton and Hopkins, the Chicago theatrical firm that is producing Mr. Webb's plays.

C. E. Eyles, press representative of the People's, has returned from St. Louis, where he went to see the Pike.

C. Jay Smith, manager of Billy Kersands, has returned to Chicago for an indefinite stay. The Cingalee has drawn large audiences at the Studebaker. Its music and scenery have been praised by the critics, but not so its book, which has been regarded as good, possibly for London, but not for Chicago. Some cash buyers were heard to say the performance was too long. There is much to admire in *The Cingalee*, and Chicago will have nothing to be ashamed of if the engagement, now indefinite, is prolonged by sustained success. The Cingalee does not pander to any low taste. It is refined throughout, except possibly a few minor instances in the course of William Norris' lines for laughs. The chorus wore costumes as decorous as anybody could ask for, and the graceful, well-dressed Blanch Devo made a hit with their monkey song; also Hellen Mostyn with his topical song. Genevieve Finlay's contralto solos as Nanoya won several encores, also the Hengler sisters' dancing, and Julia Millard was a bright Naitooma.

Maud Truxon has joined the Empire Theatre Stock at Houston, Texas.

James D. Barton, of the American Amusement Association, will remove to New York city and take charge of the new Eastern offices of the association and the National Printing Company, which will be centrally located uptown.

Billy Clifford's musical comedy drama, *How He Won Her*, attracted unusual attention at the Alhambra last week. Both the star and the play seemed to please the crowds immensely, and "a few moments with Mr. Clifford" brought down the house. His dancing and coon songs seemed to exactly satisfy, and the audience refused to let the performance go on until appeased with several encores. The musical specialties of Howe, Waltern and Gano and the singing and dancing of Jennie and Clara Austin, Victoria Sawtelle, Florence Fields, and Gladys Sears, all were brightly done and rewarded with liberal applause. Though not without faults and foolishness the play has many good comedy situations and sufficient serious interest and plot. John F. Bolger's Walton, a middle-aged broker, was well played, and Mr. Clifford as his son, a Broadway chappie, discovered some ability as an actor. Charles Gano's "Sunburnt American" was a genuinely humorous colored man with some rarely-excelled character touches that got many a laugh. Elaboration of the part along the same lines might make him eligible for The County Chairman.

Fred Grant was a good villain, and Phoebe a sufficiently clever stenographer who would not flirt. Barbara Douglas as the heavy was acceptable. The scenic value of the production and the play, as a whole, deserved the success it had throughout the week.

OTIS L. COLBURN.

BOSTON.

Schumann-Helink's Husband Dead—Sothern and Marlowe—Parsifal to Return.

(Special to The Mirror.)

BOSTON, Nov. 28.

Schumann-Helink to-day received news of the death of her husband, Paul Schumann, from a third stroke of paralysis at their home in Dresden, and there was no performance at the Colonial to-night.

E. H. Sothern and Julia Marlowe opened to the most notable audience that the Hollis has known the season, and produced the most conspicuous dramatic feature in town to-night. The personal popularity of each star is unquestioned, and there was great curiosity to see the two in such a play as *Romeo and Juliet*. Boston admirers of Miss Marlowe were especially glad to see her again in the Shakespearean field, and her Juliet was pronounced as charming as ever, while Mr. Sothern's Romeo was received with instant favor by all. The company and the production were precisely the same as seen in New York. Much Ado About Nothing will follow.

Henry W. Savage's production of *Parsifal*, made here a few weeks ago, is to be brought back again for another limited engagement. The first stay closed with such a lively demand that Mr. Savage changed his own bookings, took away one week from the time of *The Yankee Consul* and gave *Parsifal* another chance. All the arrangements of the previous production were repeated, and the large audience to-night agreed that the engagement will have a continuation of the original success.

George Primrose and his minstrel company will have things all their own way at the Boston this week. They opened to big business to-night, and the various innovations of the show were well liked, especially the part showing the evolution of the negro from the jungle to ragtime. The music is especially good.

Bertha Galland's engagement at the Majestic opened to good business to-night, and Dorothy Vernon of Haddon Hall was received with as great cordiality as when it was first seen here. Miss Galland's Dorothy is as effective as ever. The supporting cast is changed quite a considerable, and the leading members are Orrin Johnson, Frank Losee, Kate Denlin Wilson and Helen Tracy, all of whom do good work.

Otis Skinner's engagement at the Park in *The Harvester* continued to good audiences. Mr. Skinner makes a most picturesque and dramatically effective wandering vagabond, and he scores the greatest hit that he has made in Boston for a long time. Lizzie Hudson Collier stands out conspicuous in the excellent supporting company.

The Great Automobile Mystery is at the Grand Opera House this week. From the title it might be supposed that this was a dramatization of May Irwin's recent tour of New England in one night stands, but that is not the case. This is based on the Buffalo tragedy of a year or two ago, and is one of the most compact series of thrilling scenes that this house has presented this season.

Success has attended the presentation of *In the Palace of the King* at the Castle Square, and as a result this Viola Allen play has been continued for one more week before the presentation of *The Cavalier*, which has never been seen here. Lillian Kemble has made a success as Dolores, and has pluckily played along during the past week even when ill enough to give up the performance.

At the other stock theatre, the Bowdoin Square, The Victorian Cross has its first presentation here in any way beside combination. It was well cast, including Charlotte Hunt, who has just returned to Boston after a brief vacation. She had an enthusiastic welcome.

A new musical comedy furnishes the attraction at the Globe this week, with Bickel, Watson and Wrothe in *Me. Him and I*, and a large audience expressed approval to-night. Owing to the success of Billy B. Van in *The Errand Boy* last week, arrangements have been made for him to come back again before Christmas.

Margaret Wycherly has been well received at Chickering Hall, although the Irish plays by Years have not created the same success as the Ben Greet productions. Miss Wycherly's personal success is unquestioned, and with a stronger company a greater hit would have been made. With good patronage it has been determined to extend the season, and The Countess Kathleen is being rehearsed. A triple bill formed the offering to-night to begin the second week of the stay here, *A Pot of Broth* replacing *The Land of Heart's Desire*.

Richard Mansfield's first-night of *Richard III* will be remembered by the large audience at the Colonial. It was his first revival of the tragedy in many years. The curtain did not rise until half an hour after time, and then Mansfield, before he had spoken his first long speech, remarked: "I'm too tired, I can't go on. Draw the curtains," and walked off the stage. After a long wait the play was resumed and finished about midnight. Nervousness of the star due to long and continued rehearsals and the wrong setting of scenery in the first act were given as reasons for the delays. His engagement closed with theatre crowded and orchestra under the stage. Mansfield did not live all the engagement in his private car as he started to do, and before the fortnight was over he was quartered at the Somerset.

There has been quite a juggling of engagements during the past week, and William Faversham will play at the Colonial instead of the Park, and Annie Russell vice versa. Little Johnny Jones will not come to the Park yet. Henry Miller and Joseph Entangled taking its place. Mr. Wix is also coming there in place of Common Sense Brackett.

A bad runaway accident was averted on Hollis Street on the 25th, just as the matinee audience was moving out of the theatre. Horses attached to a wagon filled with trunks became frightened, and dashed madly down the street. Patrolman Frank Tays saw the danger, and stopped the runaway just in time.

T. B. Lother, the business-manager of the Colonial, on the 26th, was passing through the crowd of standees on his way back to the stage during a dark change, when he felt a tug at his watch chain. He soon discovered that he had been next a thief with nippers, for the chain was cut sharply in two. Fortunately, his valuable watch had caught in his pocket and was not lost.

The farce of the Aldermen and the theatre licenses reached another stage last week, when the Committee on Licenses voted to give the managers of the Boston and the Tremont leave to withdraw on their petitions for licenses, simply because they had not come down to the City Hall and waited upon the committee, in accordance with the high-handed order of the committee. The houses received their licenses, but special spite seemed to be visited upon these particular two. The committee was ordered to report to-day as to why the licenses had not been issued in these particular cases, and consequently the action was taken late last week. The matter went over for another week finally with the Aldermen.

E. Antoinette Hardie, treasurer at the Grand Opera House, is reported as gaining in health, but it will be several weeks before she is able to resume her position in the box office.

Rev. W. S. Fritch carried through his plans, and gave two performances of *Hamlet* at Attleboro before large audiences, including all his former parishioners. He was not a great Hamlet, but gave an adequate impersonation.

Otis Skinner delivered an address on the drama before the Universalist ministers this morning.

When Charlotte Hart was in the Adirondacks last week visiting her sister she took part in an amateur performance of *Romeo and Juliet*, and was the hit of the production.

Henrietta Crossman may appear next season in a dramatization of Nancy Stair, by Elinor Macartney Lane.

JAY BENTON.

ST. LOUIS.

Interesting Facts About the Fair—What the Theatres are Doing.

(Special to The Mirror.)

ST. LOUIS, Nov. 28.

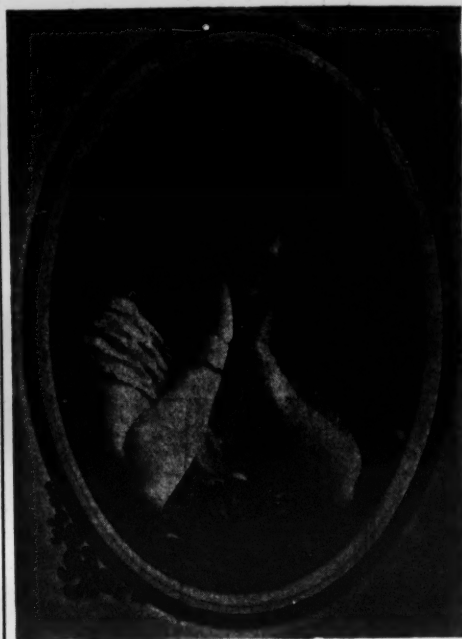
President Roosevelt's coming to the Exposition, accompanied by nearly his entire family, had, as was expected, a wonderfully stimulating effect on the attendance of the last Saturday of the Fair. The Chicago Tribune was the guest of the Fair, and the Chicago Herald-Examiner of William H. Thompson, Esq., President of the National Bank of Commerce and Treasurer of the Louisiana Purchase Exposition Company. An itinerary had been prepared for the distinguished visitor that was strenuously raised to the 24th power, and he was surrounded by a small army of secret and special service men. The Fair legally closes on Thursday, but there is said to be a post-World's Fair period that will extend to a date when the weather will forbid further continuance. At the time the Tyrolean Alps are going into Winter quarters.

If some of the enterprise of the downtown theatres had been expended in doing more for the drama at the Fair, more money and more reputation would have been gained by those directly concerned. After all, the Fair-going public sought merit; and the things of real merit, capably handled, all did well. Affairs on the Pike were a fine example of this. With but few exceptions, the fake shows fared badly and the genuine ones well. Things mended decidedly for those who played fair with their patronage. On this subject some instructive figures have just been published. The figures come to me from unofficial but reliable sources, and cover the period April 30-Oct. 31. They will be considerably swelled by the November receipts. Two big concessions, the Inside Inn and the Boer War, are not on the Pike. Another, the costliest of all the Tyrolean Alps, stands at the eastern end of the grounds, and must be considered a Pike show only by proximity to that thoroughfare, which begins properly about twelve hundred feet west. Here are the figures:

Inside Inn, \$1,341,000; Tyrolean Alps, \$946,000; Boer War, \$539,000; Galveston Flood, \$359,000; Hazenbeck's Wild Animals, \$360,000; Irish Village, \$339,000; Hale's Fire Fighters, \$236,000; Jim Key (educated horse), \$212,000; Cliff Dwellers, \$210,000.

The Fair collected 25 per cent. from all the concessions, there being some fifty big shows on the Pike alone. The last word on the financial side of the World's Fair was said by President Francis B. Sayre, when he made public the fact that all the none due the National Treasury had been paid and the Exposition Company did not owe a dollar. The total attendance is likely to reach that of the Columbian Exposition, which is gratifying, considering the difference in the accessibility of the two cities and the near-

KATHERINE ROBER.



Katherine Rober, accompanied by her husband, Leander Blanden, and her entire family, sailed for Naples on the *Prins Adelbert*, Nov. 24, to spend the Winter in Italy and make a tour of the Continent. Miss Rober, who has been resting this season, will seek additional recreation by her present trip. She will return to this country in the Spring, and will be seen in a big production next season.

ness of great population centers to the big town by the lake.

The Pike will show up next year in modified form. There is a movement on foot backed by the big brewers and other men who do things to preserve some of the best features of the Pike and make them into a Summer garden on the plan of Dreamland and Luna Park. St. Louis is the greatest place in the Union for Summer gardens. Summers here begin earlier and quit later than elsewhere. A five million dollar Summer snap proposition is being discussed in quarters where it may be carried out. Certainly the assurance that such weather as we have had here all Summer and up to date were to be vouchsafed us in 1905 would set all doubts at rest concerning the contemplated enterprise: for the Spring, Summer and Fall of 1904 will go down in the history of the Mississippi Valley as the most beautiful, comfortable and evenly delightful.

Like the aroma of the fields in the springtime there came to the Olympic to-night Viola Allen and The Winter's Tale after a long season of husks. I am so glad to be able to wire you concerning something new at the Broadway playhouse that I must be pardoned for mixing my metaphors. We like Viola for what she did to us in *Twelfth Night* last year, and rejoiced with her when she got away from Hail Cainelem, which was not able to destroy her artistically good, strong, wholesome girl that she is. We shall like her Perdita and Hermione. And Henry Jewett, Boyd Putnam, Frank Currier, James Young, C. Leslie Allen, Allen Zeffie Tilbury, Sidney Bracey, and Frank Vernon did their several shares quite nicely, and there was no bogus chariot race nor bad elocution of commonplace lines to make them afraid.

William Collier, no longer a long-haired boy now, is at the Century where Sunday matinees are now the rule. The more I see of Sunday matinees at so-called first-class houses the worse I feel about the World's Fair being closed on Sundays. Richard Harding Davis, who has just arrived home from the Oriental wars five miles always behind the firing line, gave William a good medium for his effervescent talents in *The Dictator*. The company revolved around the star quite gallantly, and the piece seemed to please to-night's house quite as well as the two audiences of the Sabbath last passed.

Blanche Bates ends her most successful engagement here or anywhere at the Imperial next Saturday night. Her *Darling of the Gods* was the longest run in local stage history. At the Thursday matinee last week a splendid Thanksgiving audience greeted her in the double bill, *Madame Butterfly* and *My Aunt's Advice*. The run of eighteen weeks comes to an end next Saturday night. I really believe that Miss Bates could make a Winter season of it here, so firmly has she established herself in public estimation.

The "all-star" cast of the Two Orphans did a smashing business at the Century all week. Judging from the number of people who tell me they saw the piece in the first season of the old Kate Claxton days, I must conclude that all of the old-timers here are still alive. But then you know St. Louis, according to mortuary statistics, is one of the most healthy spots on the entire globe.

Leslie and Dally, a pair of comedians somewhat new locally, opened on schedule time at the Grand Sunday in Paris by Night, which proved to be a musical blanc-mange of pleasing character.

The Kralffy show at the Odeon has played its closing performances. Estimates differ as to its net pecuniary results, and L. M. Crawford is probably the last man in the business who would give figures on anything with which he is connected. When the last curtain descended on Saturday night the company lost no time in getting out of town. The Bellows Stock company will soon begin its engagement, a few Monday nights being reserved for musical attractions, as heretofore detailed.

At the Crawford we have *Her First False Step*, with a circus in the fourth act and very little novelty anywhere. Jack Walters heads the company, and a number of anxious and willing histrions are among his assistants.

Vigorous persecution by her enemies succinctly succeeded by their entire discomfiture, made the factory girl in *When Women Love* a thriller at the Havlin emporium of melodrama yesterday afternoon to a large audience. Justice is always triumphant in theatrical performances, according to Pooh Bah, and the proverb has special application in the present instance. The houses are more delighted at every performance.

Faillement (Failure) is the rather terse title of the play presented last night by the Heinemann-Weibers at the Olympic, under German auspices. While the German stock company is pre-eminent in humor, the brand of comedy offered by it being unapproachable in point of literary and presentational skill, the management has a penchant for more serious things; and the company is taking much care in their portrayal. From the first the attendance has been good, many coming simply to note the excellent technical detail noticeable in all this company's work.

Michael Strogoff, as a necessary meteorological corollary, follows Northern Lights at the new Star Theatre.

Burton Holmes begins his annual instalment of "travellers" at the Y. M. C. A. Hall next Thursday evening.

John Hogarty came to town last week to arrange for the road tour of *The Darling of the Gods*. He was here earlier in the season with Blanche Ring. Maurice Kirby, who succeeded Aage Toxen-Worm as manager of the company, goes in advance of Miss Bates.

William A. Brady was here a few days ago and announced that he had a contract with General Cronje and General Viljoen, of the Boer War company, for their road tour. The local management claims to have the same thing, and

a legal battle is now likely to follow Paardeburg and Colenso.

J. A. Norton.

PHILADELPHIA.

Remarkable Thanksgiving Receipts—The Round of the Theatres.

(Special to The Mirror.)

PHILADELPHIA, Nov. 28.

Thanksgiving, 1934, will long be remembered by the amusement managers of the Quaker City as a day of phenomenal receipts, in spite of the big opposition of the football game at Franklin Field that attracted 24,000 people. The Chestnut Street Opera House rolled in over \$4,100. At the Grand Opera House, with the Rays Down the Pike, the official box office returns show \$1,249.85 for the matinee and \$2,565 for the evening.

Wright Lorimer and his company opened to-night at the Chestnut Street Opera House with The Shepherd King. W. Savage's company in Parsifal, Dec. 26, for two weeks.

William Gillette, in The Admirable Crichton, is the feature for the next two weeks at the Broad Street Theatre, and was received with much favor to-night. William Faversham, in Letty, follows Dec. 12; Mrs. Patrick Campbell, Dec. 26, two weeks.

The Chestnut Street Theatre is crowded this evening, the attraction being Piff, Paff, Pouf. An American Princess, its first production on any stage, will follow week of Dec. 12: The Forbidden Land, 19; De Wolf Hopper in Wang, 26.

Richard Mansfield began his annual two weeks' engagement to-night at the Garrick Theatre, and was honored with a large, fashionable and critical audience. Ivan the Terrible is the bill. Beau Brummell, Merchant of Venice, programme for opening week. King Richard III, Dr. Jekyll and Mr. Hyde are features for the closing week. J. K. Hackett's company, in The Secret of Polichinelle, follows on Dec. 12.

Checkers, with Thomas W. Ross and a large supporting cast, is at the Walnut Street Theatre to fill in a two weeks' gap. Home Folks will follow on Dec. 12.

Adelaide Lauraton, with her new play, Polly Primrose, scored a genuine success to-night at the Park Theatre. It has an interesting story of the love of Polly for a Federal officer, the scenes being laid during the Civil War. Richard Carle in The Tenderfoot will follow on Dec. 5.

Lewis Morrison, with his spectacular version of Faust, is this week at the Grand Opera House. Running for Office, Dec. 5; A Chinese Honey-moon, Dec. 12 (this attraction was bought for the week); Liberty Bells, 19; His Last Dollar, 26.

The Girard Avenue Theatre presents for week David Harum, with William H. Turner in the title role. Nannette Comstock in The Crisis, Dec. 5; Tracked Around the World, Dec. 12.

Mr. Wix and The Merry Shop Girls, Ed. E. Rice's production, continues at the Casino (late Auditorium), while George W. Lederer is rehearsing his musical stock company in George Hobert's latest, Smiling Island, which will be produced Dec. 2.

Why Girls Leave Home is at the National Theatre. Joe Welch in Cohan's Luck, Dec. 5.

Blaney's Arch Street Theatre presents for the week More to Be Pitted Than Scorned. The Great Automobile Mystery, Dec. 5.

Hart's Kensington Theatre has a good attraction this week in Lillian Mortimer, author and star of A Girl of the Streets. A Working Girl's Wrongs, Dec. 5; Flaming Arrow, 12.

Spenser and Aborn's company in A Wife's Secret, with Lansing Kwan as the heroine, is the week's offering at the People's Theatre. Dealers in White Women, Dec. 5; Queen of the White Slaves, 12; Why Girls Leave Home, 19; Thomas E. Shea, 26.

Forepaugh's Theatre Stock company has a genuine novelty this week in Alaska, by a young dramatic author, W. L. Lockwood, describing scenes and incidents of the Alaska Indians, aided by impressive scenic settings. Her Marriage Vow, Dec. 5.

Israel Zangwill, author, playwright and Zionist, will deliver an address at Horticultural Hall, Dec. 3, to aid the cause to establish a State for the Jews in Palestine.

The Standard Theatre, with the Darcy and Speck Stock company, have an elaborate production of Woman Against Woman for this week's programme, with Mattie Choate and Gertrude Dion Magill in the two leading feminine roles, aided by George Arvine and good support. On the Stroke of Twelve Dec. 5. The Land of the Living, 12.

Sack's German Bijou Theatre continues with stock players to paying patronage. The Little Nothing and Merry Wives of Windsor form an attractive programme. The corner-stone for the New German Theatre, Franklin and Girard Avenue, will be laid within the next four weeks, and Carl Sacke has agreed to sign a lease for five years at an annual rental of \$8,000.

Work is progressing on the new Charles B. Dillingham Theatre, to be named the Lyric, at Broad and Cherry streets.

Dumont's Minstrels at the Eleventh Street Opera House continue with local burlesques to amuse their large army of patrons and the house is crowded nightly.

Grand Opera season at the Academy of Music opens Dec. 6 with Romeo et Juliette.

S. FERNBERGER.

BALTIMORE.

All Theatres Doing Good Business—Thanksgiving Crowds.

(Special to The Mirror.)

BALTIMORE, Nov. 28.

The Prince of Pilsen began a return engagement at Ford's Grand Opera House this evening. In the cast are Ida Stanhope, Almyra Forest, Jeanette Bageard, Arthur Donaldson, Marie Welsh, Stella Martine, Jess Dandy, Iras Anderson, Percy F. Ames, Frances Sullivan and the chorus, which is of exceptional strength. Chauncey Olcott will follow.

Mrs. Patrick Campbell appeared at the Academy of Music to-night in The Sorceress. Henry Miller in Joseph Entangled will follow.

The stock company at Chase's Theatre is presenting Held by the Enemy. Robert T. Haines assumes the part of Colonel Prescott and Adelaide Kelm that of Rachel McCreery. Facing the Music next.

The offering at the Auditorium this week is Happy Hooligan. Hanlon's Superba will be the next attraction.

The Flaming Arrow is the attraction at the Holiday Street Theatre. Among the features are Moon Dog, a famous warrior; Red Flash, Custer's Indian scout, and a genuine Indian brass band. The underline is Tracked Around the World.

A good company appears in A Working Girl's Wrongs at Blaney's popular playhouse. Next week, Kidnaped in New York.

The third Peabody recital was held in the main hall of the Institute Friday afternoon. Anton Hekking, the Dutch cellist, and Alfred C. Goodwin, pianist, of the Peabody Conservatory faculty, were the soloists.

The annual benefit for the Empty Stocking Club was held at Ford's Grand Opera House last Wednesday evening. Cecelia Loftus, in The Serio Comic Governor, was the attraction. The club will use the money thus derived for the annual treat to poor children to be provided at Ford's Theatre on Dec. 15.

The theatres were all crowded on Thanksgiving Day, especially the Academy of Music, where Wright Lorimer appeared in The Shepherd King. The success of this engagement has been remarkable, as there was not a seat left during the week. Cecelia Loftus had fine audiences at Ford's, and there was standing room only at the Maryland, Chase's, the Auditorium and the Holiday. At Blaney's everything was sold a short while after the box office opened, and it was the same at the Monumental.

Owing to illness, Lizzie Goode was out of the

cast of The Henrietta at Chase's. She is seen in Held by the Enemy this week.

Henry Truax, brother of Sarah Truax, who is well remembered by the patrons at Chase's, played the part of Watson Flint, the broker, in The Henrietta at that theatre last week.

In order to bring together under one name and manage more readily all the properties in which James L. Kernan, George Rife and others are interested, the James L. Kernan Company, of Baltimore, has been incorporated at Dover, Del., with a capital stock of \$500,000, with Charles H. Knapp, in addition to the two gentlemen mentioned. Among the properties affected by the incorporation are the Holiday Street Theatre, the Raleigh Hotel, in course of erection at the corner of Fayette and Holliday streets; the Lafayette Theatre, in Washington; the Lafayette Theatre, in Buffalo, and two road companies.

HAROLD RUTLEDGE.

WASHINGTON.

James K. Hackett's New Play—Melodramas Popular—Musical Events.

(Special to The Mirror.)

WASHINGTON, Nov. 28.

James K. Hackett appeared in his new historical romantic play, The Fortunes of the King, at the New National Theatre to-night before a very large and appreciative attendance. Mrs. Charles A. Doremus and Leonidas Westervelt are the authors of the work, which deals with the early life of Charles Stuart, who after-ward became Charles II of England, presenting a story that is thoroughly strong and interesting. The period is just after the Battle of Worcester, when young Stuart meets and becomes enamored of Jane Lane, to whose devotion on many occasions he owes his life. The part of the young prince again affords Mr. Hackett one of those congenial romantic roles in which this actor appears always to the best of advantage. A strong supporting company, headed by Charlotte Walker, whose Jane Lane is a charmingly artistic portrayal, comprise James L. Seeley, Peter Lang, Samuel Hardy, Frederick Webber, George Dickson, Thomas A. Hall, George Schaeffer, Robert Holmes, Charles Chappelle, E. L. Doane, Flora Juliet Bowley and Eleanor Sheldon. The play was handsomely staged and mounted. William Faversham follows in Letty.

Randolph Hartley, Mr. Hackett's new press representative, was here last week arranging for the production's appearance.

Grace van Studdford was very warmly welcomed by a distinguished houseful at the Columbia to-night on her reappearance in Red Feather, and was again notably successful. The opera was universally praised for the excellence of the rendition, the principals and chorus being strong and effective. W. J. McCarthy is amusingly successful in the leading comic role. Others of note are: Louis Casavant, Benjamin J. McGahan and Cora Tracey. The presence of Samuel L. Studley, for so many years leader with the Bostonians, won recognition conducting the orchestra. The Prince of Pilsen comes next.

Joe Welch is tonight's attractive opening at the Lafayette Square in Cohan's Luck, a drama of East Side life in the metropolis. The regular crowded Monday night attendance is on hand. Clever associates are Maggie Le Clair, Bijou Washburne, Dorothy Nelson, Mabel Edmonds, Cella Alsbery, Lottie Learn, Olive Temple, Bobbie Barry, Edward McNutt, Henry Concklin, Charles Aveling, James Casey, Keley Conroy, Frank Parmelee, Thomas Carmody, and W. T. Bowman. Girls Will Be Girls follows for a return.

Hanlon's Superba, a new edition of this popular spectacle, crowded the Academy of Music on its opening to-night. Young Fred Hanlon is the new Pierrot, and a decidedly clever and agile one at that. The Flaming Arrow is the underline.

Sunday night musical events that drew extraordinarily well comprised Creator and his band at the Columbia, the Washington Symphony Orchestra's popular concert, with Madame Borden-Low, soloist, at Chase's, the first public concert of the Washington Saengerbund at the National, assisted by soloists from New York, Madame Marie Rappold, soprano, and Leo Schulz, 'cello.

Milward Adams, manager of the Auditorium in Chicago, has been appointed by President Roosevelt as the Commissioner of the United States to the International Exposition at Liege, Belgium, in 1935.

John H. Haslam, stage-manager of Superba, has been with every production made by the Hanlons in this country.

Coming afternoon musical recitals at the Columbia Theatre comprise the appearance of Ysaye, the violinist, Dec. 7, and Josef Hofmann Dec. 13.

William Harryman Rapley, manager of the New National Theatre, has been appointed for the coming Presidential inaugural ceremonies in March chairman of one of the most important committees—the Committee on Music—which has charge of the various concerts and the inaugural ball programme.

JOHN T. WARDE.

CINCINNATI.

Lackaye in The Pit—Melodrama and a German Play—Theatre Notes.

(Special to The Mirror.)

CINCINNATI, Nov. 28.

Wilton Lackaye is at the Grand to-night as Curtis Jadin in The Pit, supported by a large and capable company, including Jane Oaker as leading woman. Sam Bernard, in The Girl from Kay's, follows.

Viola Allen had a great week's business at the Grand last week with The Winter's Tale. The Forepaugh company, at Robinson's, is presenting this week Man's Enemy. The Girl I Left Behind Me is the underline.

A Girl from Dixie had its first presentation here yesterday at the Walnut, with a strong company. The title role is sung by Gertrude Millington, and D. L. Don scores as Professor Regenbogen. Others in the cast are: Clifford Leigh, Charles K. French, Charles Scheffer, Thomas Keough, Arthur Ernest, Elwood Duncan, Olga May, Julia Brink, and Helen French.

The German Company presented last night for the first time in this city Gustav Davis' play, Die Katakomben. Otto Ernst Schmidt and Clairette Clair were seen in the leading roles.

Harry Clay Blaney is at Heuck's this week with across the Pacific.

Charles A. Taylor's Escaped from the Harem is this week's offering at the Lyceum.

H. A. SUTTON.

PITTSBURGH.

A Variety of Offerings at the Theatres—Music and Other Events.

(Special to The Mirror.)

PITTSBURGH, Nov. 28.

The Gayety's offering is a play new to this city, The Missourians. Theodore Hamilton plays the leading role, Stormy Jordan, an old village philosopher, and is supported by a good company. The Eternal City, with Edward Morgan and company, comes next week. Bookings to follow are Creston Clarke in Monsieur Beaucaire, Girls Will Be Girls, Captain Barrington, Under Southern Skies and David Harum.

Ross and Faxon head a large company presenting Twirly-Whirly at the Duquesne Theatre. Burlesques are given on Zaza, Mrs. Dane's Defense and Cleopatra. Next week, Happy Hooligan.

The Bijou crowd gave Chauncey Olcott a cordial welcome to-day in A Romance of Athlone. He will stay but a week. The underline is The Fatal Wedding.

The Nixon will have two weeks of Mother Goose, beginning with to-night, to be followed by Viola Allen in A Winter's Tale, Ada Rehan in The Taming of the Shrew, and The School

for Scandal, and Richard Mansfield in repertoire.

Barbara Fildgety is the burlesque which the Harry Davis musical travesty company is seen in this week, the fourth of this new undertaking of Manager Davis, and the Avenue held a fair audience to-day.

The Harry Davis stock company, at the Alvin, is seen in a worthy production of The Village Postmaster. The playhouse deserves to be filled at every performance. A Fool and His Money next week.

Anna Eva Fay has decided to stay another week at Old City Hall, which held large audiences at every performance last week.

Madame Melba and her company gave a concert to-night at Carnegie Music Hall before a good sized gathering of lovers of music. The fourth of a series of concerts of the Pittsburgh Orchestra, Emil Paur, conductor, will be given on Friday evening and Saturday afternoon.

Madame Adelaide Herrmann and her vaudeville company is this week's attraction at the Empire, opening with a well attended matinee. Others in the company are: Adams Edwards and company, Elizabeth Estelle, West and Van Sclen, Lavine and Walton, Jack Lyle, Slater and Williams, and Ruth Shea and her choir transformation. The following week, Gott-hold's gathering of vaudeville celebrities.

ALBERT S. L. HEWES.

The process of half-tone reproduction of photographs gives wonderfully beautiful results if a clear photograph is used. Send us your photograph early, and we can make a better cut when we have time than if we have to rush the order for the Christmas MIRROR.

SAID TO THE MIRROR.

COL. F. ALLSTON BROWN: "I was the Philadelphia correspondent of the New York Clipper from 1853 to 1861, and as I had to attend the old Arch Street Theatre every week, I know whereof I speak. E. L. Davenport and wife did not commence at the Arch Street Theatre until Aug. 17, 1857. The Last Days of Pompeii was not done until Dec. 25, 1857. Mrs. Davenport told me years ago that while Mr. Davenport was managing Burton's Chambers Street Theatre, this city (in February, 1857), on the opening night an allegorical tableau was given, and the story of the American Flag, also sang the Star Spangled Banner on this occasion. Fanny Davenport went on as a child, and sang in the chorus. This was the first time Fanny ever appeared before the footlights. She is exactly what Mrs. Davenport told me, and I guess the mother's statement is to be relied on, as the mother generally knows better than the father."

JOHN REINHART: "Will The Mirror kindly correct the announcement made last week that I am responsible for the play Because She Loved, at the Third Avenue Theatre? I was the author of the play as originally produced, and it was well received by both press and public on its initial presentation at the Third Avenue Theatre, and later at the Grand Opera House. The play as produced last week at the Third Avenue is the work of Henry Belmer. He re-wrote the piece, and it was staged under his personal direction. I have notified both Mr. Dixon and Mr. Julian that hereafter my name may not appear in any way in connection with Because She Loved. I am willing that Mr. Belmer shall be given full credit for the piece as it is now produced."

"PUNCH" WHEELER: "I only reached Broadway to-night just away by Mr. Dockstader. Shortly I shall send out the circus route book, second part, which has a map of the tour. I showed the proofs to Toddy Hamilton, and he said it was most valuable, as it had towns in it that were never on any map. He had never heard of Boston, Ga."

JOHN M. HICKER: "A brief mention in THE MIRROR of last week refers to Walter Stanhope as owner of The Imperial Divorce. This is an error. The play was written by John Grosvener Wilson and W. J. Humphrey, and by them leased to me exclusively. I shall present it within the next two weeks, starring William Humphrey in the character of Napoleon. The scenic, mechanical, electrical, and printing equipment, costing many thousands of dollars, is now complete, the company all engaged and in rehearsal, and I am protected in my rights by an ample bond. This play was originally called His Star of Fortune, and as such was taken to England by parties who obtained it by misrepresentation and had it played and copyrighted there, depriving the author of his rights. Later they persuaded W. G. Wills to make some slight alterations, call it The Royal Divorce, and add his name as author. When Mr. Wills discovered John Grosvener Wilson's exact standing in the matter he caused explanations to be published in the principal London papers and in the New York 'Herald,' admitting Mr. Wilson's authorship and ownership, and about this time Mr. Wilson prevented the performance of the play in Palmer's theatre of the city. I have received letters from other parties claiming rights to the play, but my lease of it is exclusive and safe, and I will aggressively defend my rights in the matter. Mr. Wilson is likewise the author of Stride and other plays. In the editor of the Wall Street 'News' and anybody thinks he can go against ownership and the law, we will give them very vigorous battle."

W. J. HANLEY and EDWARD N. HOYT (partners, and proprietors of the Edward N. Hoyt Hamlet company): "W. J. Hanley is no longer connected with our organization."

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Adams, Nellie, Inez Adams, Carol Arden, Mrs. Peter C. Allen.
Baldwin, Estelle, Mrs. Lisle Bloodgood, Mrs. T. D. Briscoe, Kathryn Browne, Nina Black, Portia Belma, Katie Barry, Lorraine Buchanan, Frances Brendt, Lizzie Booth, Edith E. Baker, Adah Bradley, Emeline Benner, Blanche Brennan, Mrs. Brinker, Helen Bertram, Jane Bender, Marie Buchanan, Violet Brooks, Jessie G. Z. Brooks, Edna Bert, Margaret Brown, Iza Breyer, Mammie Barnes, Amelia Balrd.
Childers, Marion, Louise Closser, Helen Crindeville, Adele Clarke, Miss Carlotta, Beatrice V. Coffman, Una Clayton, Mrs. Clarence Caldwell, Berlie Caldwell, Coralie Clifton, Minnie H. Carpenter, Kathryn V. Coglier, Mrs. M. Cleveland, Byrle Clendenning, Rachel Crothers, Kathryn Clark, Florence Cathcart, Mabelle Cameron, Maude Courtney.
Dale, Lucille, Katherine De Barry, Leigh De Lacy, Margaret Drew, Virginia Daly, Dora Dwan, Daisy Dwyer, Mrs. Wm. Dean, Nettie De Calisey, Mrs. E. T. Doherty, Louise Dresser, Mrs. Geo. De Rapiac, Edna Dorman, Ada Deltore, Dot Daly.
Emmett, Grace, Mattie Earle, Mrs. K. Eggenon, Mrs. M. Evelynne, Mrs. Eaton, Miss Eccles, Annie Edna Edwards.
Fairchild, Flora, Virginia Francis, Eva French, Mrs. Maurice Freeman, Marguerite Fayer, Miss B. Lee Ford, Eugene Ford, Adolphe Fitz-Alton, Sibyl Floedora, Elsie Fay.
Gordon, Mabel, Irene Gracelin, Ethelwyn Gardner, Maud S. Gurner, Clara Glisko, Grace Grete, Mrs. Lora M. Grant.
Hall, Isabel, Grace Hazard, Josie Henderson, Clara B. Hunter, Kittie Hamilton, Amy Hamlin, Mrs. Pemberton Hinks, Ann Hathaway, Florence Haynes, Bernice Hart, Eleanor G. Hicks, Florence Haverleigh, Miss M. Hamilton.
Ivill, Marion, Miss E. W. Ingham.
Jordan, Bertha M., Annie Johnstone, Gladys Judson, Mrs. Benj. M. Jerome.
Kempel, Hattie, Cora King, Amelia Karle, Amy Kingsland, Mammie Keogh, Mary Kealty, Ella Kerr, Selma Konold, Margaret Knight, Claire Kuet, Mae Kilcoyne, Villa Knox.
Linden, May F., Lorraine Lyons, Olivia Lowe, Rose Lemoin, Jessie Lancing, M. Genevieve Luncheon, Gerlie Lewis, Leona Leslie, Jennie Linn, Marion Lamont, Florence Leslie, Irene Langford, Mabel Lloyd, Lora Lanning.
Miller, Gertrude, Edna Murella, Gertrude Millington, Miss Merton, Edna Marlowe, Queenie May, Helen McCall, Leo Mordant, Lella McIntyre, Kitty McNulty, Mary McCarthy.
Nesbit, Evelyn Florence, Mrs. Frank Neville.
Osthoff, Ethel L. Jane Oaker.
Peters, Eleanor, Lydia Powell, Carrie E. Perkins, Anna Pomeroy.
Rourke, Margaret, Ella Ray, Agnes Roslyn, Nellie Russell, Nell Russell, Mrs. M. Reed, Marie Rawson, Eunice Raymond, Isabel Reber, Elizabeth Rathson, Vera Reilly, Edna Reilly, Mabel Reese, Gertrude Robertson, Margaret Ralph, Amy Robiere, Selma F. Royal.
Stewart, Katharine, Marie Shotwell, Louisa Sanford, Mary H. Schnabel, Florence Stafford, Mrs. Harry Smith, Hattie Scheel, Katherine Stanton, Sibyl



LIQUEUR PÈRES CHARTREUX

—GREEN AND YELLOW—

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Young, Carolyn.

Zeleska, Rosalind, Flora Zabelle, Mrs. F. E. Zonne.

MEN

Allen, Sam, Chris Allworth, H. C. Anderson, Gus Arthur, Adams, Bell Co., Perry A. Alesia.

Bowman, Wm., F. L. Buenger, Alf. G. Baker, C. S. Burton, F. O. Burgess, Harry Brooks, Walter Becker, E. N. Black, F. S. Beresford, Percy O. Blein, Claus Bogel, Jimmie Burrell, Frank Beal, Dan'l Bag-nell, Lloyd R. Briggs, Jos. B. Brady, Alb. Bruning, Frank E. Baker.

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Dolson, Alf. L., Wm. H. Dupont, J. E. Dodson, Herb. E. Denton, Edwin Dudley, Thos. E. De Pew, Fred Douglas, Herb. Davies, Byron Douglass, Thos. De Vassy, Jean de Causin, Frank Dudley.

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Johnson, Mark, Geo. A. D. Johnson.

Kennedy, Joseph, P. John, Keene, Hugh B. Koch, Jacques Kruger, Geo. Kennington, J. W. Kilpatrick, Bernard Kahn.

Lewis, M. Ross, E. Leahy, Wm. Lewis, J. J. Liberman, Frank D. Lane, Geo. Lyding, Edw. Levlie, Geo. Le Guere, Wm. Liebling, Nestor Lennon, Geo. P. Lloyd, E. Lawrence, Phil E. Lowner, Dick Little, W. H. Lytell.

Melbin, Guy, F. H. Mooney, Benj. J. Miles, Jno. A. Millon, Walter Moore, Robt. Milton, Wm. Morris, W. R. Morse, L. B. Mason, Frank E. Morse, Chas. F. Murphy, Ed. Mullen, Ed. Mass, Fred's Manley, F. E. Montgomery, Ben F. Mack, Geo. Mack, E. L. McIntosh, Jno. Gwyn Macfarlane, Sam A. McHarty, Rich'd McKee, Geo. McVean, N. A. McCullough, Harry McDonough, Jack E. McGee, Nell McNeill, Melbourne McDowell, J. J. McCuskey, Jack McLoughlin.

Northrup, Harry, Geo. Neville.

O'Rourke, Eugene, Fitzhugh Owsley.

Pierce, Mark, Wm. Plunkett, Geo. S. Probert, Jos. Phillip, Geo. Purdy, Geo. Parsons, W. E. Pringle, Edwin Patterson, Geo. Pouncefort.

Redding, Harry, Wm. H. Roche, Frank Richardson, Chas. Riggs, Clarence Rogerson, Frank Roland, Walter Russell, H. H. Richards, Alf. J. Russell.

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Vosburg, Harold, Harry Van Meter, J. C. Vernon.

Wallace, Charley, Geo. Winn, Geo. A. Wood, Franklin Whitman, E. L. Winchester, Geo. Weiss, Clarence West, Leo H. White, Edsall Whitehouse, Jno. Wheeler, Lorraine Westford, Francis Whitehouse, Jos. Wilson, B. F. Wolcott, Star K. Walker, Llewellyn Watkins, P. Widner.

Young, Jno. E.

REGISTERED MATTER.

Miss M. B. Moulton, Clara Paulet, Frank E. Rowan, Lymie P. Tucker, W. Rhodes, D. H. Hunt, F. A. Demerest.

ENGAGEMENTS.

For Cubitt's Comedy company: Pete Curry, singing and dancing comedian; Ida Homer, prima donna soprano; Julia Gardner, eccentric character and acrobatic dancer; Ethel Fairbanks and Clara Cubitt, for juvenile roles.

Kathleen Taylor, retired from the Florence Corbin Repertoire company to play the ingenue role in Strange Adventures of Ames Spector.

Charles H. Smith, by John M. Hickey, to take care of the tour of William Humphrey in The Imperial Divorce. J. Wesley Stevenson will be back as treasurer with the company which is now rehearsing.

THE LONDON STAGE.

Five New Plays Produced—Martin Harvey to Play Hamlet.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

LONDON, Nov. 19.

We have had such a worrying, wearying, not to say wobbling week that really I feel in the same state as the metropolis has been—namely, all in a fog. Yea, even in such a thick, black, solid, old "London particular" fog as that which two days ago greeted King Edward's royal visitor from the sunny land of Portugal. Indeed, in a theatrical and variety sense alone, there has been much to perplex us, and not a little to drive us to "dotiness," as the modern Anglo-Saxon phrase for lunacy has it.

Amazement began to befog your loyal Gaiety's brainlets last Saturday afternoon when the beautiful, if not overwhelmingly brilliant, Mrs. Brown Potter vouchsafed at the Savoy that extraordinary play written for her by the Vicar of Glastonbury, near Yarmouth, where the bloaters come from. This eccentric drama was described by me in some sort when it was first tried in the country. Therefore I need only remind MIRROR readers that its story shows how a clergyman with a young wife and family, and what is called in the ecclesiastical profession "a cure of souls," becomes maddened upon an actress, whose beauty is more certain than her morals. Anon, if you please, the preacher of the Gospel feels a "call" (as the Methodists say) to go on the stage, and so he leaves wife, children, congregation and everything, and goes, getting his moral and religious wings very badly singed in the process.

The reverend parson-playwright has claimed for his piece that it contains a moral. It may, but, for my part, I think it would baffle even Sam Weller's forty-million power microscope to find that moral. Indeed, there is much of the play that is offensive to any who have a true and reverend regard for religion. So strangely has the dramatist-divine worded the dialogue of his strangely constructed play, which mystified a well-meaning Savoy audience last Saturday afternoon.

Some attempt was made by injudicious press-agents to incite interest in this totally unnecessary play, by hinting that it contained material which the licensing and other moral guarding authorities regarded with suspicion. In other respects also, the foolish preliminary-paragraphists made statements which were not justified, and thus helped to increase the magnitude of the failure of Mrs. Brown Potter's latest production, even as they do in the case of her first fiasco at the same theatre a few weeks ago—namely, *The Golden Light*—with its "emotional" frocks and its "soulful" gowns.

Another still more important play which has been sadiy affected by ridiculous preliminary press-agency is *The Flute of Pan*, the new comedy by Mrs. Craigie that was tried some months ago at Manchester by Olga Nethersole, who gave its first London production at the Shaftesbury on Saturday night. All sorts and sizes of paragraphs had been up mysteriously in certain of the less important journals, bidding playgoers expect all sorts and sizes of thinly-veiled revelations concerning Royal and aristocratic personages. There were also sundry other silly and childish preliminary-paragraphists. "For you are to know," as the old fictionist writers say, that the press-agent, who has of late arisen ubiquitously in our metropolitan midst, has nothing of the braininess and audacious alertness of his American ancestor. Some press-agent's paragraphs in your land, where such writers were first grown, make really good reading, but most of the paragraphs with which our press-agents now seek to flood the newspapers (many of whom promptly waste paper-basket such free contributions) are of the feeble schoolboy order of architecture. What is worse, the senders send the same silly paragraphs to every journal, and as those editors who do use this shot-down rubbish use them just as they are written, such journals, of course, seem to be repeating each other in quite a foolish fashion.

But, to resume, this over puffed play, *The Flute of Pan*, unhappily did not prove worthy either of the literary powers of Pearl Mary Teresa Craigie, otherwise John Oliver Hobbes, or of the undoubted (if occasionally still undisciplined) histrionic powers of Olga Nethersole. The title is silly and utterly misleading and has no connection, except in a strained sense, with the piece. The story is involved, at least it was on Saturday night. I found it running more smoothly last night. What is still more surprising in so brilliant a literary artist as Pearl Mary Teresa John Oliver, is that the dialogue is often as attenuated as it is voluminous. Of course, there are some brilliant lines here and there, and also, of course, there is often an artistic bit of character sketching, or it could not very well be the work of John Oliver Pearl M. T. Craigie. But the profound admiration of the deservedly distinguished lady's great abilities, I am compelled to say that *The Flute of Pan* is a strange sort of play, full of unreal and mostly uninteresting people, and that I fear that the thousands of pounds the fair and always earnest Olga has spent upon the magnificent mounting and the splendid cast will not be recouped unless it should happen that the ladies should rally round in large numbers, because of the marvellous frills of the cast of over thirty excellent players. I can only single out Herbert Waring as the hero; Annie Hughes as an artful, little court minx; Dawson Millward as a high court official, a very high court official, for he is about six feet five; C. W. Somerset, who has to waste his abilities on a silly part, and, of course, La Nethersole herself, who strives to atone for having a part mostly unsuited to her by wearing a series of the most dazzling dresses.

Unfortunately, a few of those first-night Hooligans who love to "boo" at first-nights, howled a bit at the end of *The Flute of Pan*, and out of this booing—a sort of thing which I hope will really soon be put down—there has been made a terrific journalistic clamor, more than I remember to have occurred in far worse cases of booing. Mrs. Craigie and Miss Nethersole have been giving off interviews, wholesale, retail and for exportation. Mrs. C. has also written columns of denunciation of all sorts, of playgoers and critics, many of her charges being (if her beloved sex will generously pardon my daring to hint at such things) quite womanlike in their lack of the logical and reasoning faculty.

I am, as I have said, a great admirer of both ladies, although in the good Olga's case I hold still more than I ever did that her greatest histrionic success will yet be made, and only be made, in impassioned domestic characters of the Mrs. Kendal type. Still, I cannot think that all this interviewing and letter-writing can do either of these gifted damsels any great amount of good. With regard to their latest move—namely, to give a free performance of *The Flute of Pan* to readers of *The Daily Express* next Wednesday—I am still further in doubt as regards the general efficacy. The object of this eleemosynary show is, say Olga Pearl and the *Express*, to elicit "an unbiased opinion." But what "unbiased opinion," pray, can you expect from an army of dead-heads?

On Tuesday we had two other West End productions—in the afternoon at the Court Theatre was Maurice Maeterlinck's new play, *Aglaïa*, and Selysette, the other, in the evening at the Criterion Theatre, was *The Freedom of Suzanne*, as written by Charles Edward Stuart Cosmo Gordon-Lennox, nephew of the Duke of Richmond and a descendant of his more or less graceful majesty, Charles the Second, by Louise de Querouaille, whom the long-suffering people of the period used to call Madame Karwell.

"Cossy" (as his brother's pro's often call him) has written this play for his wife, Marie Tempest, who made in her first appearance since her return from her hospitable States.

But first for Maeterlinck. There was a time when here in England this young poet and dramatist was described by enthusiasts as the

Belgian Shakespeare. Some of us, acting on the hint of Critic-Playwright Comyns Carr, called Maurice "a very Belgian Shakespeare." As a matter of fact, some of his early dramatic goods were quite too "symbolical," not to say silly, for the average common-sense British consumer. But anon he began to manifest much beauty of thought and diction in his plays and great earnestness, albeit misguided earnestness, as some of us still think. Monna Vanna, for example, risky as are its main incidents, is full of poetic fervor; so much so that many, including yours truly, felt inclined to forgive him such performances as *Pelleas and Melisande* and other dreamy-gloomy, or gloomy-dreamy plays of illicit love.

Now, *Aglaïa* and *Selysette* has been beautifully translated by Alfred Sutro, who, after many years of honestly thoughtful work, has only just come to the front with his striking play, *The Walls of Jericho*. And it is impossible to deny that Maeterlinck has, in this latest drama, given us some of the most beautiful and penetrating thoughts he has yet committed to paper. But the play is not so much a play as a series of jotted-down meditations in scenic, and ill-constructed scenic, form. The spectacle of one beautiful creature, Aglaïa, to wit—coming and coolly appropriating the husband of another beautiful creature—poor, youthful, simple Selysette—and the fact that this worried little wife unselfishly urges them to continue their newly found passion and even throws herself off a high old tower in order not to be an obstacle in their amorous path, is not a kind of thing to commend itself to the general English-speaking playgoer, either of British or American birth. The strangeness of this Maeterlinckian mixture is not improved by the incessant kissing and gobbling that goes on between these three, nor by the rum reasoning which the guilty pair adopt in order to excuse themselves. Indeed, the play with all its little touches of real poetry might be described as an unpleasant conjugal osculatory problem in, say, half a gross of kisses, a dozen shudders and one suicide. The five characters of the extraordinary little five-act thing were admirably acted, especially by Walter Hampden as the one man (Melander), by Edith Elvira as Aglaïa, and Thirsa Norman, whose Selysette was sweet and touching in the extreme.

As to *The Freedom of Suzanne*, my many front-named friend Lennox has borrowed (with acknowledgement) a bit or two from that saucy French feminine authoress known as "Gyp," provided his brilliant little wife, the aforesaid Marie Tempest, with such excellent comedy-acting opportunities, the Frohman manager who presents the play will doubtless keep on "presenting" it for a good while to come. Moreover, in addition to the acting of the merry Marie as a bored bride, who seeks a divorce in order to obtain more liberty, there are sundry saucy, or shall I say cerulean touches in the piece, a kind of thing which of course attracts the not "too particular" brigade, and affords temporary delight to sundry poor old baldheads such as I saw there. It is only fair to say that these saucy points are kept to the safe side of the censor, and that the most startling episode (an episode already much talked about) shows the now repentant giddy bride's now reconciled but not properly undivorced husband, pulling off her stockings and toying with her tiny toes. The acting is good all round.

A very similar piece to *The Freedom of Suzanne* is Mrs. Dering's *Divorce*, which was produced this week at the Camden Theatre by Mrs. Langtry. As Mrs. Dering's *Divorce* was fully noticed by Lew Miron on its original production in New York, I need only say of its London production that in it Mrs. Langtry acted much better than in her wont. Although the main story of this piece so strongly resembles that of *The Freedom of Suzanne*, the treatment is entirely different.

The Mermald Society, which started a week's performance of Beaumont and Fletcher's droll travesty, *The Knight of the Burning Pestle*, last Sunday, at the Royalty Theatre, will to-morrow revive John Ford's beautiful tragedy, *The Broken Heart*.

Martin Harvey will make his first appearance as Hamlet at the Theatre Royal, Dublin, to-morrow.

Beerbohm Tree & Co.'s performance of *A Man's Shadow* before our King and Queen and Portugal's, ditto, ditto, at Windsor Castle on Thursday was a great success.

Tonight Lennox and company will present Monsieur Beaucare before the four gracious majesties. GAWAIN.

PROGRESSIVE STAGE SOCIETY PLAYS.

The Progressive Stage Society gave the first of the series of productions of modern plays, for which it was organized, on Sunday afternoon, Nov. 27, at the Carnegie Lyceum. The *Scab*, by Elsie Barker, and *Miner and Soldier*, by Tom Dorian and L. Malafaye, formed the programme, and had the following casts:

THE SCAB.

John Roy Dana Tracy
Little Caroline Carman
Jim John de Persia
Landlord Louis Walnwright
Collector L. Milton Boyle

MINER AND SOLDIER.

John Raveau J. H. Greene
Charles Raveau Willard Duncan Howe
Grandpa Louis Walnwright
Etiennette John de Persia
Jules Couture John de Persia
Captain Richard de Beaumont Arthur Story
Lieutenant Pierre Gaultier E. Milton Boyle
Corporal Goudet D. S. Kelly
Jane Raveau Astolaine Montgomerie
Michelle Eda Bruna
Loulou Isadora Lyon
Lauriette Gypsy Alcott

The well meaning gentleman who spoke after the plays said: "The society will do plays no manager would dare do," and spoke the truth. The first play could have no hope of a market because it had no dramatic form; the law is too seriously strung. There was an excellent audience of evidently cultured people present. If the enthusiasm continues and the plays and players improve, as is only reasonable to expect, for they couldn't be worse, the society has a great future. A similar society in Germany has 15,000 members. There is room in New York for all good things and the avowed intention of this organization is to try not to educate the stage, but themselves. It is worthy the heartiest support, and they have bravely begun to show results.

The story of the first play is that of a family on a strike harassed by the usual landlord and grabbing sewing machine agent till they face starvation. Uncle Jim goes to work to save their lives, and, of course, is thrown out and his food left uneaten. The placing of the sympathy of the audience is the test of playwrighting, and this author left it entirely with Uncle Jim, the Scab, which she did not at all intend. He does something while the father of the family only struts around and talks principle, but does nothing. She missed the chance of writing a strong play. As it is, it is only a simple little story saved by the sympathetic child part which had a few good lines. Roy Dana Tracy was forceful and sincere, though unpardonably profane when he tried to make up for forgetting his lines. Anne Troop looked the part of the wife, and would have played it well had she had enough rehearsals, which was the marvellous lack of the afternoon, but should be gently passed over in a first attempt. John de Persia had a sympathetic voice and force. The best work was done by the child, Caroline Carman, for she was self-possessed and ready with her speeches, which she did so well the rest were forgiven.

There are other questions as vital as labor to be solved by the masters, and it was unfortunate that the whole afternoon was unrelieved from gloom and this one question. The next play, while well known on the other side, has never been given in America. Gratitude should be felt for the afternoon, and the birth of this society, if for only this one intelligent effort. The scene is at the main shaft of a coal mine. The miners, on a strike, are driven so desperate by the influx of a horde of cheap Italian laborers they have struck and are starving. The

leader chooses a man to blow up the mine. His wife helps send him to his martyrdom. The soldiers arrive. One sentinel is placed in front of the shaft with strictest orders to say not a single word to anyone, as sympathy with the miners is feared. His betrothed finds him. He stands silent as she begs for his arms. Then rages and runs the gamut till she tears off his ring and runs off with the threat to marry his rival. This scene was weaker and more unnatural than the chosen one comes to fire the mine. He starts to kill the sentinel and finds it is his own son. No threats or wheedling will make the youth forget his duty, though we know he sympathizes with the starving miners, of whom he was one until drafted. His mother arrives to add her prayers. His father is thrown back when he tries to force past and in his rage tells his wife she must have been untrue, for that is no child of his. This breaks open the sentinel's lips, who gives his father the lie. Then he is called coward. In his despair, he cries: "If I am a coward, do your duty as I do mine," and shoots himself. The miner steals past the mother to the shaft and his duty as she holds their dead son's head on her breast, while the curtain falls.

J. H. Green played with the necessary reserve, force and sympathetic power that brought tears, and was ably seconded by the strong work of Willard Duncan Howe. Astolaine Montgomerie was sympathetic as the mother, and gave great promise for future art. Eda Bruna has a good voice, but not enough repose. John de Persia was carried away by too great a desire to be doing something, and marred his excellent possibilities.

The rest might have been better, but still they let us get the great story, which is the essential point, without too much blurring the glass with their faults.

Taken altogether, the matinee was more than worth while, and reflects great credit on the committee who have carried through to actual presentation their first programme in spite of the myriad obstacles and disappointments which they must have had with only their courage for exchequer and unpaid volunteers for assistants. Such enthusiasm for better things and pluck in carrying them through should bring forth fruit a hundredfold.

GOSSIP.

Oscar Hammerstein had himself arrested on Saturday. He had heard that the managers of the American Theatre were contemplating an action to stop the erection of an awning in front of Lew Fields' Theatre, which is being built by Mr. Hammerstein, and as he wanted to have the matter get into the courts as soon as possible, he took a shovel and began to work, so as to give the police a chance to take him into custody. The police justice discharged the manager on Sunday morning, holding that the case was one that called for injunctive proceedings in the Supreme Court. Mr. Hammerstein is anxious to have the case tried and settled as soon as possible.

Réjane will be the leading feature of a fashionable vaudeville entertainment to be given at the Waldorf-Astoria on Friday afternoon in aid of the Downtown Day Nursery. The patronesses of the affair belong to exclusive circles of New York society.

Olga Nethersole withdrew Mrs. Craigie's play, *The Flute of Pan*, from the Shaftesbury Theatre, on Nov. 26, at the end of a fortnight's struggle to induce the public to accept it.

Pauline Hall obtained a final decree of divorce from George B. McEllan, by decree of Judge O'Gorman of the Supreme Court on Nov. 26.

A panic in the Harlem Opera House during the third act of the matinee performance of *Letty* was prevented by cool work on Nov. 26. The excitement was caused by a woman in the balcony who cried "fire," when she heard the clang of a fire engine on its way to a fire several blocks from the theatre.

The Lights of Home closed Nov. 26. Sherwood Anderson has established a free competitive scholarship in the operatic department of the Stanhope-Whitcroft Dramatic School.

Julia Marlowe and E. H. Sothern closed their first engagement together in New York on Nov. 26. The season of six weeks was peculiarly very successful.

The same price as that for the regular MIRROR and the same advertising rates will make the Holiday MIRROR available for any advertiser. Do not delay in sending in your copy and order. * *

MUSIC NOTES.

All the members of the Boston Symphony Orchestra have resigned from the Boston Musicians' Union. Emile Bruguière, the composer and promoter of musical comedy enterprises, announces that he intends to establish a Summer home for the children of indigent players at South Orange, N. J.

The opening week of grand opera at the Metropolitan Opera House was a brilliant one in point of attendance, the glamour of wealth and fashion, and the successful presentation of *Aida*, *Lucia*, *Parsifal*, and *Carmen*. The familiar artists of established reputation were welcomed, and a new *Carmen* was heard in the person of Olive Fremstad. The operas for this week are *La Gioconda*, *Le Nozze di Figaro*, *Parsifal*, *Die Meistersinger*, and *La Traviata*.

David Bispham continued Schubert's cycle of songs, "Die Winterreise," by a third recital in Mendelssohn Hall Nov. 22. Mr. Bispham gave an entertaining description of the history of the cycle. The last of this series will be given in Mendelssohn Hall Wednesday afternoon. Brahms' "Die Schöne" will be given.

Sousa and his band will give a concert in Carnegie Hall next Sunday before sailing for a European tour.

Madame Patti will give a concert at St. Petersburg Dec. 11 for the benefit of the Russians wounded in the war.

Madame Davenport Enberg made her debut to a New York audience as a professional violinist in Mendelssohn Hall on Friday evening.

Colonne, the French conductor, arrived on *La Saviole* to conduct the Philharmonic Society. Felix Weingartner has been re-engaged for four concerts of this society.

IN BROOKLYN THEATRES.

The Rogers Brothers in Paris is the attraction at the Morosk Theatre this week. Agnes Cain Brown, formerly prima donna of the Bostonians, and Gilbert Gregory, formerly principal comedian of The Storcks company, head the Isle of Splay company at the Broadway Theatre this week. A new musical comedy, *Flo Flo*, has its first Brooklyn production at the Majestic Theatre this week, with Stella Mayhew in the stellar role.

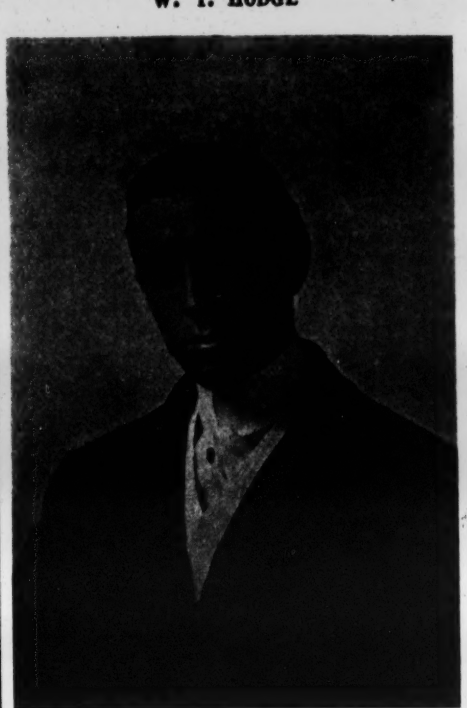
Two Little Sailor Boys is the melodrama presented at the Grand Opera House.

At the Amphion this week David Vinton, supported by his own company, appears as Hamlet. While Mr. Vinton is known to a great many Brooklyn playgoers as a Shakespearean scholar and the husband of Rita Villiers, one of Mrs. Spooner's players, he is better known as an actor in the South in Australia, and on the Pacific Coast, where he played for a number of years. He will shortly appear in standard plays in Manhattan. In the supporting cast are Logan Paul, E. T. Stetson, W. C. Crosby, George McDowell, Charles Gibson, De Witt Newing, Augustus Irving, Rita Villiers, Edith Yeager, and May Yeomans. Matinees are to be given Tuesday, Thursday, and Saturday.

Virginia is the offering at the Columbia Theatre. Richard Buhler appears in the title role. Miss Rodgers is seen as Virginia, while Will R. Walling has the part of Claudius. Mr. Weiss, the manager of the Columbia, says that no expense has been spared to make this production the best so far of the season.

Mrs. Spooner has decided to devote all of her time to the Biju, and last week finished her interest in the Amphion. The family physician advised her to abandon the project for the sake of Edna May and Cecil, who were starring in a new play each week and were consequently overworked. Hands across the Sea is the play at the Biju this week, and Edna May Spooner plays the leading role, while Cecil

W. T. HODGE



Above is a photographic representation of W. T. Hodge, who has added another artistic and personal success in Mrs. Wiggs of the Cabbage Patch to his long list of notable impersonations. He is to star in a dramatization of his novel, "Eighteen Miles from Home," which Small, Maynard and company have published. Of it one critic wrote: "It is hard to tell where the cry leaves off and the laugh begins."

gets the week off to rest. Augustus Phillips plays John Luddy, the hero, and Hal Clarendon Robert Stillwood, the villain. The piece is finely mounted, and all the favorites are at home again at the Biju. Rosedale, Lester Wallack's romantic drama, is produced this week at Cora Payton's Lee Avenue Theatre. Mr. Payton has given special care to the production, and the costume work by the gypsies. Ella Reed Payton plays Lady Florence May, and Louis Leed Hall, Elliot Gray. Florence Gear has a congenial role, and the support of the entire company is given as soldiers, gypsies, and peasants.

The Street Singer, by Hal Reid, is seen at the Folly this week, with Florence Bindley. The melodrama at the Park Theatre this week is *The Stain of Guilt*.

Harry Bryant's Extravaganza company is the attraction at the Star Theatre. Two burlesques and a large chorus of pretty girls and an exceptional olio are the bill. The Welsh-Montrose Trio have been engaged as an extra feature.

At the Novelty the piece is *The Factory Girl*. The Little Church Around the Corner returns to Brooklyn and is seen at the Gotham. The success of the play downtown is sure to be repeated in the Eastern District.

The Gayety Theatre offers Robie's Knickerbocker Burlesques. The entertainment consists of a two-act musical comedy, entitled *Riley's Speech*, and an olio including Michael Brahm and the bull terrier, Micky.

The Lyceum Stock company at Phillips' Lyceum present the emotional melodrama, *The Orphan and the Heiress*. Emma Bell and William C. Holden are supported by the entire company. The Lyceum Quartette help keep the audience in good humor.

The Unique Stock company at the Unique Theatre appear in a clever act entitled *A Night at Rehearsal*, followed by a good olio. Young Hohenheim will meet all comers.

The future of the Amphion Theatre has been decided by Hyde and Behman, who are the lessees of the house, which Mrs. Spooner relinquished last week. They are to open the Eastern District playhouse Christmas week, presenting a first-class attraction. The prices will be from 25 cents to \$1. The house is in fine condition, having been renovated recently. VINCENT KIRK.

OBITUARY.

J. Leonard Gray, an old time theatrical manager, died on Nov. 24, in the City Hospital in Newark, from acute Bright's disease. He was sixty-three years old, and had been in his time a talented and prosperous man. Years ago he was manager of both the Park Theatre and the Grand Opera House in Newark. It was his enterprise that first brought Edwin Booth, Joseph Jefferson, Mary Anderson and other well-known stars of the day to Newark. He was a talented musician and had directed orchestras in several of the houses which he had managed. He resided at 1073 Broad Street, Newark, until his health failed him absolutely. He was a railroad man for a time, being excursion agent for the Erie Railroad, and was also at one time manager of the skating rink in Newark. Several years ago, with reverses and since then had been largely dependent upon a son and many old friends, who did everything possible for him.

Caroline Elisabeth Daniels, an American actress, who was at one time a member of Mrs. Langtry's company in England, died suddenly on Nov. 26 at Hammersmith, a London suburb. She was fifty-six years old and was known on the stage as Carrie Daniels. She had recently been a teacher of music and elocution, but is said to have held diplomas from medical colleges and to have formerly practiced medicine in the United States. Her maiden name was Dutton, and it is asserted that she was divorced thirty-two years ago from Eugene Delos Daniels, of Michigan. A cable message regarding the funeral was received from a Mrs. Taylor of Richmond Road, Buffalo, who is said to be a sister of the deceased.

Augusto Rotoli, composer, conductor and singing teacher, died at his home in Boston on Nov. 26 from an acute organic disorder. He was born in Rome in 1847, and was a pupil of Luchesi. In 1876 he received as a pupil the Princess Margherita of Italy. He was a Chevalier of the Italian Crown, and composed his first mass for the funeral of King Victor Emmanuel. He was the creator of the Roman Festival Mass, and founded the Societa Corale di Concerti Sagri. In 1875 he came to Boston to teach in the New England Conservatory of Music.

Mrs. Walter B. Hoyt, wife of W. B. Hoyt, manager of The Sleeping City, died on Nov. 22 at her residence, 185 West Madison Street, Chicago. Mrs. Hoyt was an actress well known in dramatic work, and for several years past had been touring as leading lady with her husband in his late productions. The remains were brought to her former home at 148 Wyckoff Street, Brooklyn, for interment.

George Gilmore Smith, who as the head of a military band was known the country over as "Smitty," died suddenly on Nov. 25 at Paris, Ky., where he was filling an engagement. He was very popular, especially in Cincinnati, and no delegation ever left that city without taking "Smitty" and his band along. Smith had traveled all over the country with his organization.

Adelaide Eaton Colton, wife of James P. Colton, died at the Homeopathic Hospital in Syracuse, N. Y., on Sunday, Nov. 27, after a short illness. Mrs. Colton was a well-known character actress and had played with Lotta, Annie Pixley, and Kate Claxton. For a time she was a member of Magnus' California Theatre Stock company.

Born.

DONNELLY.—To Mr. and Mrs. Thomas F. Donnelly (Zelda Ratoli), on Nov. 20, a daughter. KENNEY.—To Mr. and Mrs. William J. Kenney, in New York city on Nov. 20, a daughter. JEROME.—To Mr. and Mrs. William Jerome (Maud Nugent), in New York city, on Nov. 26, a girl. SALZER.—To Mr. and Mrs. Gustave Salzer (Anna Wilkes), in New York city, on Oct. 31, a son.

Married.

JORDAN-BRAUNICK.—At St. Louis' Cathedral, Tampa, Fla., on Nov. 13, Edward C. Jordan and Caroline Braunick.

Died.

BARTON.—Andrew J. Barton (manager of the Delphi Opera House at Lestershire), in Binghamton, N. Y., on Nov. 28, from a fracture of the skull, caused by a fall.

COLTON.—At Syracuse, N. Y., on Nov. 27, Adelaide Eaton Colton, wife of James P. Colton.

HAMPTON.—At New York city, on Nov. 27, Fred R. Hampton, aged 41 years.

HOYT.—Mrs. Walter B. Hoyt, on Nov. 22, at 185 West Madison Street, Chicago, Ill.

WANTED—First Class Stock People for Mortimer Snow's New Company

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THE STOCK COMPANIES.

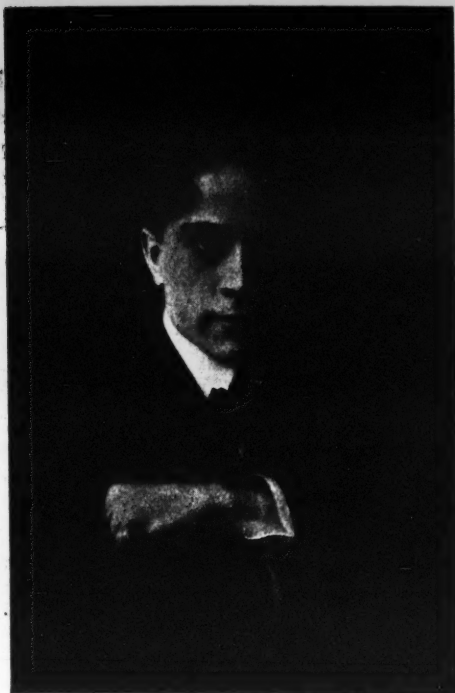


Photo by Bridle, Philadelphia.

Above is a portrait of Gilbert Ely, stage director of the Forepaugh stock company, Cincinnati, Ohio.

Frank R. Haven closed his season of twenty weeks as manager of the Grand Valley stock company at Brantford, Canada, on Oct. 1, his second summer there. He has been re-engaged for next season, when he will have an entire new company of well-known stock actors. The Grand Valley railroad has just been completed to Galt, which gives 35,000 more people to draw from. Mr. Haven has the only permanent, successful, English-speaking stock company in either Quebec or Ontario.

Mr. and Mrs. Robert Rogers were called from Los Angeles, Cal., to St. Louis, to join the Clarke Bellows stock.

George Warnock, of the Proctor company, was taken suddenly ill one day last week. Lynn Pratt took his part of Geoffrey Townsend, in "The Greatest Thing in the World," on very short notice, and gave a creditable performance.

Mortimer Snow gave an elaborate production last week of "When Knighthood Was in Flower" at his Troy theatre. Mr. Snow will shortly branch out as a traveling stock star by adding another house in a large Eastern city to his circuit, and will himself play alternate engagements between the two theatres. He expects to open the new house Christmas week.

Harry Corson Clarke has engaged H. Gittus Lonsdale, Gertrude Norman, William Wagner and James Dickson for his San Antonio Stock company.

Helen Whitman pleased her audience at the Fifth Avenue Theatre with her impersonation of Mrs. Jars in "The Stubbiness of Geraldine."

Belasco and Mayer have secured Richard Mansfield's Old Heidelberg for their San Francisco and Los Angeles stock houses.

Belasco, Mayer and Price give employment to more players than any other Pacific Coast management has ever done. There are 153 actors on the salary lists, exclusive of the working forces in their San Francisco and Los Angeles stock houses. They have Florence Roberts and White Whittlesley on tour, and use six leading men: John Craig, Joseph Galbraith, Hershel Mayall, Melbourne MacDowell, John Sainpolis and Lucius Henderson. Their leading women are Lillian Lawrence, Amelia Gardner, Eugenie Thais Lawton and Ethel Clifton.

The rates for column, double-column, half-page and page cuts in the Holiday MIRROR are the same as those for the regular numbers of this journal. At those rates, cuts in the regular numbers of THE MIRROR are acknowledged to be remarkably valuable. They will be far more valuable in the Holiday number. *

AMONG THE DRAMATISTS.

I. N. Morris, author of "The Usurper," has just signed a contract with N. C. Goodwin for a new comedy for next year.

John Ernest McCann's "Smoke and Charlotte" and H. C. Porter's translation of "Johanneseur," called "The St. John's Fire," will be done by the American Academy at the Empire Theatre Dec. 1 in the afternoon.

C. M. S. McClellan has had accepted the book for a new musical comedy called "The Butterflies of Fashion," which will be produced next season.

Theodore Burt Sayre's "Tom Moore" will be revived by Andrew Mack the closing week of his engagement at the Fourteenth Street Theatre, as the star is trying out his repertoire for Australia, and this one of his successes has never been played in that theatre.

A half-page advertisement in the Holiday number of THE MIRROR at \$30 represents but a fraction of the real value that will accrue to the advertiser. *

DATES AHEAD.

Received too late for classification.

A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Springfield, O., Dec. 3, Tippecanoe City 5, Hamilton 7, Connersville, Ind., 8, Greenfield 9.
A CIRCUS DAY (H. M. Reiss, mgr.): Hudson, N. Y., Nov. 29, Canajoharie 30, St. Johnsville Dec. 1, Mechanicsville 2, Gloversville 3.
A STRUGGLE FOR GOLD (J. M. Artino, mgr.): Montreal, Can., Nov. 28-Dec. 3, Manchester, N. H., 5-7.
A TRIP TO AFRICA (A. Rauch, mgr.): McKeesport, Pa., Dec. 1, Rochester 2, Beaver Falls 3, East Liverpool, O., 5, Bellaire 6.
AT RISK OF HIS LIFE (Mark E. Swan, mgr.): Burlington, N. J., Dec. 10.
BRINDAMOUR AND NAIDA (W. L. Ferris, mgr.): Saugerties, N. Y., Nov. 29, Kingston 30, Dec. 1, Walden 2, Nyack 3.
CASTLETON OPERA (E. Drexel Castleton, mgr.): Marietta, O., Nov. 29, Athens 30, Zanesville Dec. 1, Canton 2, Canal Dover 3, Massillon 5, Scottsdale, Pa., 6, Uniontown 7, Piedmont, W. Va., 8.
CENTURY STOCK (V. T. Combs, mgr.): Cairo, Ill., Nov. 28-Dec. 3, Jackson, Tenn., 5.
CHICAGO STOCK (Chas. H. Rosskam, mgr.): Bradford, Pa., Nov. 28-Dec. 3.
DE GRASSE, JOSEPH: South McAlester, I. T., Nov. 29, Shawnee, Okla., 30, Chickasha Dec. 1, Kingfisher, I. T., 2, Enid 3.

DOWNING, ROBERT (P. P. Craft, mgr.): Hampton, Va., Nov. 30, Cambridge, Md., Dec. 1, Easton 2, Christfield 3.
ESCAPED FROM THE HAREM (Harry Earl, mgr.): Cincinnati, O., Nov. 28-Dec. 3.
FABIO ROMANI (Oscar Jones, mgr.): Clarmore, I. T., Dec. 1, Ft. Gibson 2, St. Smith, Ark., 3.
FOR MOTHER'S SAKE (Wm. Pottle, mgr.): Salinas, Cal., Dec. 1, Santa Cruz 2, Oakland 3, San Francisco 4-10.
GRACEWIN, CHARLEY: Canton, O., Nov. 29, Massillon 30, Canal Dover Dec. 1, Alliance 2, Steubenville 3, Wheeling, W. Va., 5-7.
HAPPY HOOLIGAN (Al. Dolson, mgr.): Monroe, Miss., Nov. 29, Vicksburg 30.
HIL SI AND I (Boyer and Burke, props.): Ayondale, O., Dec. 2, Coshocton 3, Uhrichsville 5, Cadiz 6.
JEFFERSON, THOMAS: Portland, Ore., Nov. 28, 29, Pendleton 30, Baker City Dec. 1, Boise, Idaho, 2, Pocatello 3.
NEXT DOOR (Jos. H. Anthony, mgr.): Beaver Falls, Pa., Dec. 10, East Liverpool, O., 12.
NORTH BROTHERS (Western: F. C. Carter, mgr.): Gainesville, Tex., Dec. 5-10.
OUR NEW MAN (Phil Robson, mgr.): Louisville, Ky., Dec. 1-3, Madison, Ind., 5, Dayton, O., 6, 7, Hamilton 8, Springfield 9, Middletown 10.
PERUCHI-GYPZENE: Clinton, S. C., Nov. 28-30, Abbeville Dec. 1, 2, Greenville 4-9.
PRESCILLA (Hypnotist): Machias, Me., Nov. 28-Dec. 3, Ellsworth 5-10.
QUEEN OF THE HIGHWAY (W. McGowar, mgr.): Dayton, O., Nov. 28-30, Columbus 5-7.
RACHEL GOLDSTEIN (Jas. H. Rhodes, mgr.): Vandergrieff, Pa., Nov. 29, Rochester 30, Salem, O., Dec. 1, Sharon, Pa., 2, Beaver Falls 3.
BUNKER, CORINNE, STOCK: Lansing, Mich., Nov. 28-Dec. 3, Port Huron 5-10.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Frank North, mgr.): Fairhaven, Vt., Nov. 29, Bennington 30, Dec. 1, Schenectady, N. Y., 2, Amsterdam 3.
SI STEBBINS (Dan Darlegh and Bob Mack, mgrs.): Huntington, W. Va., Dec. 3, Charleston 5, Ft. Pleasant 7.
SUMMER'S STOCK (Wm. B. Sherman, mgr.): Brandon, Me., Nov. 28-Dec. 3, Renia, N. W. T., 5-12.
TRANS-OCEANIC STAR SPECIALTY: Pittsburgh, Pa., Nov. 28-Dec. 3.
THE FATAL SCAR (W. M. Bettner, mgr.): Livingston, Mont., Nov. 28, Bozeman 30, Butte Dec. 1, Anaconda 2, Missoula 3.
THE FORBIDDEN LAND: Champaign, Ill., Nov. 29, THE HEART OF TEXAS: Monroe, Mich., Nov. 30, Bryan, O., Dec. 3.
THE LITTLE RED SCHOOL HOUSE: Terre Haute, Ind., Dec. 3, Clinton 8, Bloomington 9.
THE NINETEEN AND NINE: Hartford, Conn., Nov. 28-30, Middletown Dec. 1, Waterbury 2, Norwich 3.
THE SMART SET (W. B. Moore, mgr.): Columbus, Miss., Nov. 29, Meridian 30, Mobile, Ala., Dec. 1, Pensacola, Fla., 2, Montgomery, Ala., 3.
TOO PROUD TO BEG (Jas. J. Carter): Springfield, Mass., Dec. 1-3, New Britain 5, 6, Hartford 7.
UNCLE HEZ: Kenton, O., Nov. 30, Upper Sandusky 30, Lima Dec. 1, Van Wert 2, Ft. Wayne, Ind., 3.

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THIS WEEK'S ATTRACTIONS.

Pastor's.

Ten Brooke, Lambert and Ten Brooke, Melville and Stetson, the Pajama Boys (three Leando Brothers and Feeley), McIntyre and Rice, Mr. and Mrs. C. Buckley, and Vic Leonzo, Dollie Cole, C. W. Littlefield, Mooney and Holbein, Gilday and Fox, Louise Wilkes and Amy Butler, Higgins and Phelps, Marville and Gleason, vitagraph.

Keith's Union Square.

Harry Gilfoil, Thomas J. Ryan and Mary Richfield, Digby Bell, Cole and Johnson (second week), Sunday-Arthur Sketch Club, Pantzer Trio, Wilton Brothers, Trask and Gladden, Powers and Freed, Adair and Dahn, Lillian Le Roy, biograph.

Proctor's Fifth Avenue.

Friends, with Edwin Arden, Hugh Ford, Wallace Erskine, Isabelle Evesson, and Marion Berg in the cast. Vaudeville: May Isabel Flak, Loney Haskell, Watermelon Trust, Michael Abraham and his dog, Ethardo, Chalk Saunders, Eva Merrill, Smith and Baker, motion pictures.

Proctor's Fifty-eighth Street.

George Evans, Sie Hassan Ben Ali's Arabs, Six Reed Birds, McWatters-Tyson company, the Queen's Fan, Sydney Grant, Klein, Ott Brothers and Nicholson, Four Rianos, Searl and Violet Allen, motion pictures.

Proctor's Twenty-third Street.

George Evans, the Girl with the Auburn Hair, May Isabel Flak, Jewell's manikins, Genaro and Bailey, Robert Carter and company, Keough and Ballard, Hale and Frances, National Trio, Kelt and Rusk, Reta Curtis, Kennedy and Kennedy, motion pictures.

Proctor's 125th Street.

An Enemy to the King, with Beatrice Morgan, William J. Kelley, Gerald Griffin, and Bessie Barriale in the cast. Olio: Barry and Wilson, Lavine and Leonard, Lillian Ashley, the Roifers, motion pictures.

Hurtig and Seamon's.

Mansfield-Wilbur company in The Shadow, Hal Godfrey and company in The Liar, Marco Twins, Four Boises, Archer's Filipino Girls, Louise Henry, Arthur Whitelaw, Golden and Hughes, moving pictures.

Circle.

Della Fox, Fred Niblo, Stuart, the male Patti; Charles Burke, Grace La Rue and the Inkey Boys, Powell's marionettes, Charles Hera, Messenger Boys' Trio, Staley and Birbeck (second week), vitagraph.

Hammerstein's Victoria.

Four Mortons, Marcel's bas-reliefs, Sig. Germain, McMahon's Minstrel Maids and Watermelon Girls, Three Crane Brothers, Chassino, Nora Bayes, Sanador Trio, Howard Brothers, Watson and Hill, vitagraph.

Yorkville.

Paul Spadoni, Maggie Cline, Ford and Gehrue, Colby and Way, Lola Cotton, Wilkes and Alexander, Midgley and Carlisle, vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Emmett Corrigan headed the bill, presenting for the first time in New York, his sketch, Jockey Jones; or, The Day of the Handicap, which he has been playing for several months in the West. Jockey Jones is probably the most serious play we have had so far in vaudeville, as it ends with the death of the principal character. The scene shows a room in an hospital, with Jockey Jones in bed. He had met with an accident and both his legs had just been removed by the surgeons. He apparently has a very strong constitution, as he is able to chat with the various characters as they come in. It is the day of the Handicap, and Jones is expected to ride "Thunder," the favorite. None of his friends seem to have heard of his accident, and evidently no announcement has been made of his inability to ride. The development of the plot shows that Jones has agreed to "pull" his horse, in order to win the hand of a good-for-nothing girl, who is false to him all the while. At the time the race is to begin the jockey falls into a doze, and then by a well-managed stage effect the running of the race is shown, while Jones, sitting up in bed, raves as he imagines he is piloting "Thunder" home to victory. When his "dream" is over, the lights are turned up and the jockey is found to have breathed his last. The play is interesting, but very gruesome. A hospital room with a legless man in bed during the entire action of the play is not very cheering. The piece was made interesting, however, by the strong acting of Mr. Corrigan, especially during his imaginary riding of the race. He has surrounded himself with an excellent company, including Madge Coleman, who played a nurse; Helen Courtney, as the false-hearted girl; and Lee Hickman, as a plunger. Several recalls followed the final curtain. Victor Moore and Emma Littlefield kept the house in roars with Back to the Woods, in which a number of improvements have been made. The work of the stage hands was particularly good. Cole and Johnson's new song, "Give Me de Leavin'," made a hit, and the rest of their act went well. Callahan and Mack were delightful as they always are in their natural sketch of Irish life. James H. Cullen and George W. Day divided the monologue honors, though Mr. Day was terribly handicapped by his place on the bill. The Five Mowatts, very clever jugglers; Cain and De Forest, in a very amusing talking act, out of the ordinary run; McCrea and Poole, Mills and Morris, Duffy, Sawtelle and Duffy, Brothers Latell, and the biograph were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—Isabel Irving made her vaudeville debut, playing the Fifth Avenue as well as this theatre. She presented a one-act comedy called Six Persons, written by Israel Zangwill. Mr. Zangwill has based his playlet on a line from the Autocrat of the Breakfast Table which says: "In every conversation between two persons, six persons are engaged." From this idea he has evolved a dialogue between a young man and woman. They had become engaged the evening previous to the conversation during a ball, and when they have time for reflection they both come to the conclusion separately that the affair had better be broken off. The youth calls upon the girl and they begin to beat about the bush, each trying to spare the other's feelings, and conveying to the audience their real thoughts by means of asides. They finally quarrel and he takes his leave. She is sorry immediately and when she calls him back he seems only too willing to return. So we leave these two puzzling people kissing at the door as the curtain falls. The sketch is mildly amusing and fairly interesting. The parts are about evenly divided and both were excellently played by Miss Irving and Wil-

frid North. Mr. North was particularly happy in his portrayal of the briedess barrister who finds himself in a most awkward situation. The Eight Vassar Girls, the McWatters-Tyson company in their pretty specialty, Mary Dupont in A Leap Year Leap, Chester B. Johnstone and Hal Merritt were prominent in a bill including Naomi Ethardo, Conway and Killeen, Gilbert and Burt, Barto and Lafferty, Waldorf and Mendez, Olson Brothers, and the motion pictures.

PROCTOR'S FIFTH AVENUE.—The Greatest Thing in the World was presented by the stock company with much success. Louise Sydmet was especially engaged for the strong star part of Mrs. Bryant, and she played it very well indeed. Edwin Arden scored as usual as Cecil Bryant and looked the twenty-two years he is supposed to be in the play. Isabelle Evesson, H. Dudley Hawley, Gerald Griffin, Scott Cooper, and Gertrude Berkley, also deserve praise. A diverting olio embraced Yorke and Adams, whose jokes were a welcome relief between the acts; the Gregsons, Charles R. Hargreaves, Reta Curtis, the charming violinist; Madame Kamochi, Hodges and Launchmore, Berry and Wilson, and the motion pictures. Isabel Irving was a special attraction. Her performance is reviewed elsewhere on this page.

CIRCLE.—Grace Cameron headed the bill here as well as at the Yorkville, making her Manhattan debut as a vaudevillian. She has improved her specialty since her appearance in Brooklyn. Tommy O'Brien was assisted by Miss Lawrence, on account of Miss Havel's illness, and the Ticks and Clicks act went very well. James F. MacDonald scored with his songs and stories, as did A. O. Duncan with his ventriloquism. The Empire City Quartette, Staley and Birbeck, Reno and Richards, Matthews and Harris, in Adam the Second; Wills and Hassan and the vitagraph were all applauded. Carter and Bluford took a step forward by presenting a new offering called A Kickapoo Romance, with pretty scenery and costumes.

PASTOR'S.—Prevost and Prevost were the headliners, and their skit, Fun in a Turkish

velous Merrills, Italian Trio, Carl Damann Troupe, Watson and Hills, Miles and Raymond, and the vitagraph.

The Burlesque Houses.

DEWEY.—The New York Stars pleased a succession of large audiences with a lively entertainment. Stolen Sweets, a burlesque in two acts, is the principal offering, and there is a good olio, including the Three Lillies, Loro and Payne, the Watermelon Trust, and the Brennans, Charles P. Watson and Alice Porter headed the burlesque contingent. This week, Cherry Blossoms.

GOTHAM.—Harry Bryant's Extravaganza company was the Thanksgiving week attraction here, and the entertainment offered pleased the patrons. Hotel Girly Girly and a good olio met with favor. This week, Bowery Burlesquers.

OLYMPIC.—The olio last week embraced Bryant and Saville, Austin Walsh, Gracie and Reynolds, Burke and McAvoy and Leymote Sisters. A burlesque called Willie Taylor was presented by the stock company, with all the favorites in prominent parts.

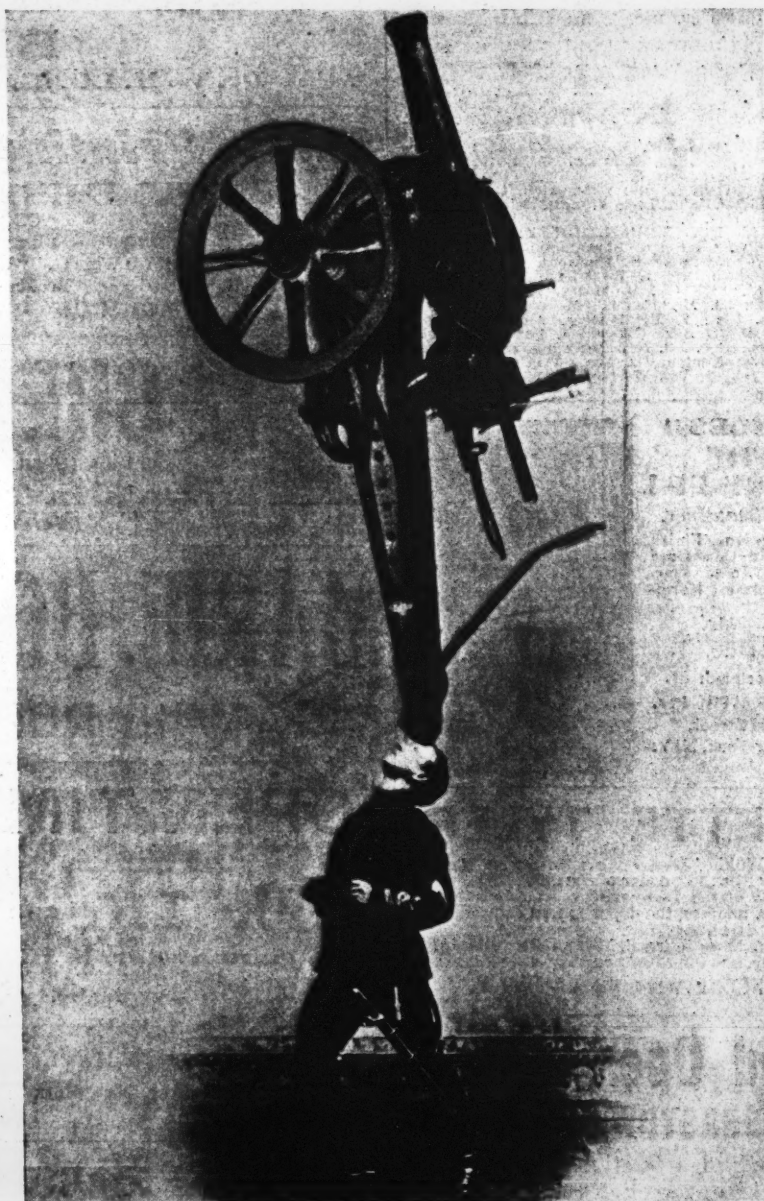
LONDON.—The Brigadiers Burlesquers were seen in a brisk entertainment that suited the regulars. This week, World Beaters.

MINER'S BOWERY.—Relly and Wood's Big Show, with Pat Relly featured, drew well last week. This week, Trocadero.

MINER'S EIGHTH AVENUE.—The Bowery Burlesquers, after a prosperous engagement, are followed this week by the Moonlight Maids.

CHARLIE CASE'S BOOK.

Charlie Case, the monologue comedian, has published a book that should find a ready sale among those who are fond of a hearty laugh. It is called "Charlie Case's Father," and is made up of the various original monologues with which Mr. Case has been delighting the patrons of vaudeville for a number of years past. The book will



PAUL CONCHAS.

THE MIRROR presents this week a picture of Paul Conchas, who will make his American debut next week at Hammerstein's Victoria, where he is expected to create a sensation, as his act has been recognized all over Europe as being very attractive and artistic. Of late he has been touring the British Isles, and recently concluded a successful ten weeks' engagement at the London Hippodrome. He was booked for America by

Bath, served to pass away the time in a happy way. Brown, Harris and Brown shared the honors in Captain Hardtack, which is played very briskly and has many good lines and comedy situations. Don and Thompson won hearty approval in their offering, Enlisting Recruits for Father. Mitchell and Marron made a big hit in their excellent minstrel act. Both are good singers, and the jokes they introduce are entirely suitable for the style of entertainment they offer. La Belle Blanche did her imitations very cleverly. Selbini and Grovini, the Four Mistletoe Girls, Orelteta and Taylor, Mr. and Mrs. Arthur Young, the Scottish Trio, Charles H. Duncan, Virden and Dunlap, Kurtis' dogs, and the vitagraph were also in the bill.

PROCTOR'S 125TH STREET.—The Stubbornness of Geraldine has a star part and it was cleverly done by Beatrice Morgan last week. Marion Berg also scored heavily as Vi Thompson. William J. Kelly as the Count and Wallace Erskine as Lord Tilbury were entirely pleasing. Albert Howson, Mathilde Deshon, Alice Chandler, and Helen Whitman had good parts. William Cahill, the Irish comedian, headed an olio embracing Wolf and Milton, Mr. and Mrs. Larry Shaw, and the motion pictures.

YORKVILLE.—A pleasing comedy bill included Grace Cameron, Dolan and Lenhar, Press Eldridge, Charles F. Seamon, Fitzgibbons-McCoy Trio, Caron and Herbert, Jack Theo Trio, and pictures in motion.

HAMMERSTEIN'S VICTORIA.—The following performers, whose acts have been frequently written up in these columns, pleased crowded houses last week: John C. Rice and Sally Cohen, Rosario Guerrero, Toozoonin Troupe of Arabs, Messenger Boys' Trio, Sig. Germain, Cliff Gordon, Collins and Hart, Martini and Maxmillian and Bisset and Scott. The vitagraph closed the bill, as usual.

HURTIG AND SEAMON'S.—The Four Mortons were the stars of a good bill, embracing James Thornton, William Harcourt and company, Mar-

Richard Pitrot. In the accompanying picture he is shown lifting on his forehead a gun and carriage, the total weight of which is 700 pounds. He handles shells weighing from 100 to 200 pounds with the utmost ease. Conchas is said to have an exceedingly attractive personality, which will go far toward winning for him a flattering reception in New York. Later on he will appear in other big cities.

prove especially interesting to those who have heard Mr. Case deliver the monologues, as in reading the amusing lines they can picture the comedian, as he slowly delivers the lines, with the peculiar emphasis that brings out the full value of the quaint jests contained in them. Any one who enjoys genuine humor, however, can while away a pleasant hour turning over the pages, and he must be a dull individual indeed who cannot get several good laughs and many pleasant smiles from between the covers. The book is published by the Case Publishing Company, of Lockport, N. Y., and retails for 25 cents. It is nicely gotten up and is illustrated with several drawings.

JORDAN-BRAUNICK.

Edward C. Jordan, for the past two years business manager and principal comedian of the Metropolitan Theatre, Tampa, Fla., and Caroline Braunick, of the Braunick Sisters, were married at St. Louis' Cathedral, in Tampa, by Rev. Father Nathan, on Nov. 13. The ceremony was quietly performed and was followed by a reception at the home of Manager W. G. Lynch. Among the guests were Tom Ward, Wiley Hamilton, Elizabeth Johnson, Howard and Earle, the Misses Carlisle, Van and Roelker, Earle C. Way, Michael Foley, Mr. Provo, and W. G. Lynch.

A NEW MYSTERY.

Zutka, which is at present mystifying London, will shortly mystify America. According to news received from London, George H. Webster, manager of Zutka and late impresario of Phroso, will soon bring his new attraction over here, so that the Yankee will have a chance to guess how a human figure (if it be human) over six feet high, can be packed in a box two feet long, one and one-quarter feet wide and one and three-quarters feet high. The box is brought on and opened, and the figure falls inert on the stage.

MCMAHON AND CHAPPELLE.

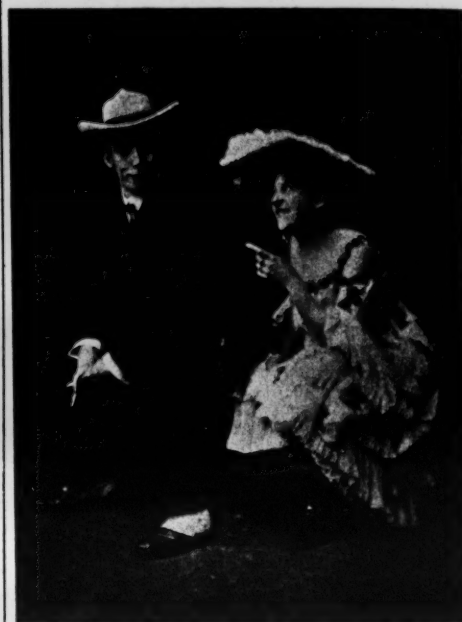


Photo by Windett, Chicago.

The above picture shows Tim McMahon and Edythe Chappelle, the well-known sketch team, who have established themselves as headliners by giving an entertainment that is calculated to drive away the blues from the most confirmed dyspeptic. Mr. McMahon's experience in studying the wants of theatregoers in various parts of the country enables him to satisfy an audience, no matter where he may be playing, as he has a budget of material from which he can pick and choose to suit the occasion. Miss Chappelle is a pretty, graceful girl, with a refinement and charm of manner that are very captivating. For several summers Mr. McMahon has been most successful with a little company called McMahon's Minstrel Maids and Watermelon Girls, utilizing the services of a number of attractive misses, and giving a whole evening's entertainment. He has also shown the feature in condensed form in many of the leading vaudeville houses during the regular season, and has been complimented on the originality and effectiveness of the specialty. Mr. McMahon is also a song-writer, and has composed many catchy melodies that have won popular favor. McMahon and Chappelle's entire company are at Hammerstein's Victoria this week.

Then he (or it) is strung up to a trapeze, and under the influence of an electric shock, goes through some gymnastic exercises. It is said to be one of the most interesting and mystifying turns ever presented in London. Perhaps the New Yorkers will be able to solve the mystery that has been puzzling the theatregoers of London for several months.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

Nov. 19, 1904.

I would like to mention again that there is an influx of American artists who come over here in the hope of obtaining ready booking on the chance of a trial turn. There is no doubt that the majority of them "make good," and might even obtain a week here and there from it, but in doing so they do not create that impression (it seems to me) which will command as big salaries as if they were engaged direct from the other side. Being here, they are more dependent on managers' offers and they are not always very satisfactory. Without desiring to provoke controversy, as in some points I agree with what Harry Houdini mentions in his notes to The Mirror in the issue of Nov. 12 with reference to the colored artist on this side, it certainly goes without saying that a talented colored turn will make as much of a "hit" here as anywhere, such as has been achieved by the acts Houdini has mentioned. I should like to inform the colored teams, however, that talent is the only thing appreciated, and for personality they are much better understood in the States, while over here, if they are not really entertaining, they are left to starve on the street corners, and I personally have experienced numerous instances of colored men applying to me for relief, and only too anxious to get back to their homes. The average Englishman looks upon the colored man as a novelty, and when the novelty wears off he has no more use for him. This applies to such as come over that are not connected with the stage. As for the sketch which appeared in The Mirror of a mixed team named Cline and Clark, I quite understand that it might appear novel to a few on this side. I am sure that the self-respecting colored man in the States has no wish for any such combinations, and that he feels far happier in appearing as he has always done in the States.

If it were not for the startling illuminations that most of the London music halls adopt for their exteriors it would hardly be possible to find them at all, for this last week the metropolis has been enshrouded with a damp, misty fog which is most depressing and requires the brilliancy of an entertainment to recover from.

I looked in at the Alhambra, to find business as flourishing as ever. A capital Continental turn is the Bonnes Brothers, fine specimens of manhood. They are hand-balancers of no mean repute, and evoked huge applause for the feats of strength and grace they performed. Mile. Madje, billed as the queen of equipoise, has a most prepossessing appearance, and walks up and down an illuminated staircase on her hands as readily as she would on her dainty feet. Master Tom Cruwy is a wonderful boy soprano. The accuracy of his high notes and the melody in his voice almost reached perfection. It was quite an odd turn for the imposing Alhambra, and was highly appreciated. Rosina Caselli, with her Chihuahua dogs, undoubtedly scored the success of the bill. The ballet, Entente Cordiale, attracted a few French delegates the evening I was there, and the boxes were decorated with their national flag.

Across the Square, the Empire is nightly packed to the doors. A newcomer is Ludwig Amann, whose impersonations received much applause. He entertained with representations of the Russian and Japanese generals and accurate portrayals of the warring Emperors. The Flour Lukens are now being billed as "The Gymnastic Sensation of the Century," and well they deserve that flattering description. They are making a terrific hit nightly. Morris Cronin, Tom Browne (who seems to be a fixture), the Three Meers, and Charles T. Aldrich are still on the programme, and the audiences are recognizing their talents quickly. The more I see of Mile. Genée the more I am impressed, and her recent temporary absence left a vacancy in the ballet which could not be filled. She is the essence of daintiness.

In quite a distant suburb the Hackney Empire is a sumptuous hall, under the able management of John Christie, who was most courteous. Bryon and Langdon made their debut in London with their skit, The Dude Detective. Their turn proved most interesting, and the humor of Bryon as the detective was only equalled by the charming personality of Miss Langdon. The audience seemed to enjoy them immensely, and success should easily follow them on their coming tour. Morton and Elliott, who recently returned from the States, and have been playing

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

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BERT HOWARD and LEONA BLAND
OUR ROUTE:
Nov. 28, Chase's, Washington; Dec. 5, Keith's, Philadelphia; Dec. 12, Open; Dec. 19, Keith's, Providence; Dec. 26, Keith's, Boston; Jan. 2, Portland, Portland, Me.; Jan. 9, Mechanics', Salem, Mass.; Jan. 16, Pastor's, New York; Jan. 23, Garrick, Wilmington; Jan. 30, Maryland, Baltimore; Feb. 6, Home in Camden.
"The Stage Manager." "A Strange Boy."

the Continent, made their usual success with their paper-tearing and harmonica playing.

Hardeen, brother of the famous handcuff king, repeated the success of his previous tour, and though a jail breaker and trunk manipulator of no mean standing, he did not escape from the good wishes of the house.

The Seibinis, in their acrobatic and bicycle potpourri, are a hard-working turn, but should improve the general appearance of their turn by getting new costumes for a deal depends on this to create a good impression.

A. W. Hall and B. P. Earle were amusing in their tramp and Chinese act, and closely resembled an American turn. They are both good jumpers and work well.

Tilly Bébé, with her troupe of twelve magnificent lions, caused a sensation and presented an interesting turn.

The Coliseum, which is to be opened on Dec. 19, is, indeed, from outward appearance, a unique and handsome feature in the vaudeville world. The building is to seat over 4,000 people, and the stage is to be the largest in London. Oswald Stoll has a worthy lieutenant in Marshall Moore, who I understand, is the originator of many novel ideas which will be a surprise to London theatregoers. A detailed description of this house I hope to give in a future letter.

Margaret D. Stainer, professionally known as Miss Maddine, had an unfortunate accident at the Palace Theatre, Sunderland, while looping the loop. Her machine became liberated from the track, and she was thrown on the stage, sustaining severe injuries to the head. She lies in a precarious condition.

A new turn is Rosa and Josefa Blazek, lately arrived from the Continent. They are to appear shortly in London, and should create no little attention, for they resemble the late Siamese Twins, being known as the Bohemian Twins. They are twenty-six years of age, and by their pictures they are quite good-looking girls.

Sailing next week for America on the *Oedric* are Galetti and Mignonette Kohn.

Hart and Leo sailed last Thursday on the *Measaba*, returning next Spring, while Cooke and Clinton sailed on the *Haverford* last Wednesday, returning in May to play the Moss tour.

The Troughout Four—Nat Wilson, Harry Thornton, Burt Eaton, and William Fuller—arrived this week and start at Cardiff, Nov. 28.

The Sutcliffe Troupe, the Friskys, and the Boris Fredkins Troupe, all of whom have been playing with Barnum and Bailey's, reached these shores on the *Baltic*.

Lona Barrison, according to a contemporary, has been forbidden, for some unmentioned reason, by the Copenhagen police to appear there at the Theatre of Varieties.

Bila Shields, who is playing the vaudeville houses in England, has been engaged as principal girl for the pantomime *Dick Whittington*, at the Pavilion Theatre, London. Jordan and Harvey are to be the principal comedians.

In a programme I have received from Calcutta, at the Theatre Royal are appearing Lazern, the Mystic, and Kelly and Agnes, both described as American turns.

I received a postal card from World and Kingston from Aden, Arabia. They are with the *Sandow* Show.

Radford and Valentine are the toplineers at the Norwich Hippodrome this week.

La Motogirl is topping a strong bill at the Liebh's establishment, Breslau, Germany. The success this act is making is phenomenal.

Fitzroy Gardner, general manager for Beer-bohm Tine during his last American tour, is now the acting manager at the Palace Theatre, in assistance of Alfred Burt.

Walter Foster sailed last Wednesday for America on the *Baltic*.

AMERICANS IN NEW ZEALAND.

James Johnston, of the Musical Johnstons, writes from Auckland, New Zealand, to the effect that things are booming in that country. He and his associates have played eight weeks in New Zealand, under the management of Harry Richards, over what is called the Fuller and Stone circuit, which takes in Dunedin, Christchurch, Wellington and Auckland. Mr. Johnston states that Benjamin Fuller, the managing director of the circuit, intends visiting America next year for the purpose of booking acts, and, according to the writer, artists can make engagements with full confidence that their contracts will be carried out, as the firm is as solid as Gibraltar. The Johnstons have gone back to Australia for a month, after which they will sail for London. They expect to be in New York by the end of February.

OLA HUMPHREY TRIES SKETCH.

Ola Humphrey made a successful debut in vaudeville on Wednesday night last at Proctor's Twenty-third Street Theatre, in a little play written for her by Ople Read, entitled *The Only Prisoner*. She was supported by Alexander Kearney and Edward Locke, and the play was staged by Edwin Mordant. Through the courtesy of Mr. Proctor and Mr. Graham, Miss Humphrey was given an excellent place on the bill, and every facility was rendered to make the trial success. Miss Humphrey gave a powerful performance, and received four calls as a reward for her efforts. The play, which is styled a "monotone," is Ibsenque in character, and has a strong heart story which is relieved by some good comedy.

ROSE SARTIELLA TO BE FEATURED.

Edward Marsh has signed a three years' contract with W. E. Nankeville by the terms of which Rose Sartella (Mrs. Marsh) will be featured in the Drury Lane spectacles, and will also have special paper. Mr. Marsh has been forced to cancel thirty-two weeks of solid bookings in South Africa and England. He and his wife were booked to open in Johannesburg on Sept. 4, 1905. At present Marsh and Sartella are with The Sleeping Beauty and the Beast, in which Miss Sartella plays Beauty.

A page advertisement in the *Holiday Mirror* will cost but \$150, the rate for a page in the regular number. Its value cannot be estimated at anything like this price, for it is much greater.

VAUDEVILLE IN BROOKLYN.

Eugene Cowles headed the bill at the Orpheum last week, and proved a capital attraction. His voice still holds its wonderful quality, and was heard to splendid advantage in a good selection of songs. Chassino made his Brooklyn debut, and scored a good-sized hit in his shadowgraph work. It is an exceptionally clever act. Josef Garrick mystified all during his second week with the renowned Magic Kettle. Charles Burke and Grace La Rue presented their ever popular skit, *The Silver Moon*, and it proved a big laughing hit. The Inty Boys in their support were as happy as usual. Klein, Ott Brothers, and Nicholson in a masterful melange of splendid music delighted every one. Charlie Case was received with acclamations of good will, and was a greater laugh than ever before. Their is such a surprise lurking in every humorous line of his monologues that it is truly delightful. The Sisters Meredith, whose names are of such beauty and number as to allow their being changed at each new appearance, scored another conquest in their Indian specialty. They have been doing the Indian character so long and so well that it will not be acceptable now from any one else in the future. There is an originality about all their work that is refreshing to say the least, and too much cannot be said in praise of such a characteristic. Mlle. Chester and her Sister Dix have an offering that should be a great relief to every sportsman, and merited the rounds of applause that greeted her efforts. Milt and Maud Wood in clever dancing and the Scott Brothers in sensational novelty acrobatic act completed the bill. This week George Fuller Golden, Seven Grunettes Sisters, O'Brien and Havel, Empire City Quartette, Reno and Richards, A. O. Duncan, and James F. Macdonald.

Watson's Casey Corner offers Collins and Hart, James B. Donovan, Gardner, West and Sunshine, Miller and Kresko and Etta Victoria in the vaudeville olio this week. A Female Seminary is the burlesque. Hyde and Behman headlined the Mansfield-Wilbur company in their condensed melodrama, entitled *The Shadow*. It proved a great sensation as when offered at the New York houses, and has been great-

ly improved. McMahon's Minstrel Maids and Watermelon Girls proved an exceptionally pleasing offering. Each girl works with a happy good will that is sure to have its effect on the audience. The singing and dancing is exceptional. The Crane Brothers created an uproar in their extremely funny skit. Madge Fox, much improved in her singing, made merry with a few flings and a novelty dance. The Pantzer Trio, Musical Kleist, and Lavine-Clearon Trio all proved welcome. Hal Godfrey, assisted by Madeline Winthrop, Harold Sherman, and James Devlin, presented a new act, *The Liar*. It is a capital offering and full of good comedy situations and bright lines. Mr. Godfrey himself scored a personal hit in a true "tag effect," that was funny without being vulgar. The act will be reviewed at length later. This week Edna Aug. William Harcourt, Vinella's Horace, M. Melville Eliza, Prosper Troupe, Prevost and Prevost, Sally Family, Sabel Johnson, and Carter and Blaford.

GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

May Yoke, who has been touring the world for the past few years, will soon return to New York, and will make her reappearance in vaudeville on Dec. 6, at Hammerstein's Victoria, when she will sing three new songs. She will be billed as "Merely May Yoke."

Van Brock, musical comedians, are this season with Rice and Barton's Rose Hill English Folly co. Their act has been a big success everywhere.

The imitators of the Magic Kettle are having a hard time of it, as they find it very difficult to obtain the liquid air which is absolutely necessary in the presentation of the act.

Phil and Carrie Russell are meeting with success in their new German comedy act, *The Singing School*. "Jim" and "Sam," the dog comedians, they use in their finish are also scoring strongly.

Whistling Tom Browne has the distinction of seeing his name on a long streamer covering the edge of the portico of the Empire Theatre, London, during his present engagement at that house. He has sent out a pretty colored postal card with a photograph of the theatre as a verification of the esteem in which he is held by the management of the great music hall.

Marion Littlefield is having an exceptionally successful season, and is at present touring the Orpheum Circuit, making a good record in every house. Last week in New Orleans, her notices were most flattering, one critic in particular praising her voice and method in the highest terms.

Maudie Caswell opened at the Alhambra, Paris, on Nov. 1, for a four weeks' stay. She recently finished a two months' engagement in Egypt, where she was most successful. She headed the bill at the Nouveautés, Cairo, for a month and then went to the Eden Theatre and the Palais Crystal in Alexandria. She also appeared at a number of private entertainments. After her Paris engagement Miss Caswell will go to England to play an engagement of three months.

Harry E. Daly writes that he is still meeting with success in his monologue, *The Opium Fiend*. He has had an offer from a well-known manager to star in a play called *The Dreamer*, but is quite content with his vaudeville bookings, that extend solidly until next September.

Arrangements have been made to send Irene Bentley to London after her tour of the vaudeville houses here completed. Her debut will be made at the Tivoli, and she will later appear at the Oxford.

The Adonis Trio (Scanlon, Stevens, and Schuster) played the Garrick Theatre, Wilmington, week of Nov. 7 as a special feature.

Campbell and Caulfield are playing vaudeville this season for the first time in ten years, and are doing well. They have just completed the Kettle Circuit, Moore's Portland and Salem, and the Poli houses, and have Proctor's and the West to do later.

F. Alan Coogan is presenting in vaudeville his new one-man sketch, *The Cub Reporter*. The act was presented for the first time with great success at the York Theatre, Boston, and their act is said to remain in vaudeville for the season and has some excellent bookings, including an early date at the Howard, Boston.

James C. Bennett, the dialect comedian, has just joined Conroy and Mack's Comedians as a special vaudeville attraction.

Percy Williams has booked the famous "Ireland's Own" Band, which has been a feature of the Exposition at St. Louis. There are fifty members, and they not only play good, lively music, but also sing and dance. This is the only theatrical attraction that will be played by the organization before sailing for home.

The Elmore Sisters have met with success in the grand opera travesty which they introduce as a specialty in *A Devil's Lane* (Eastern). This travesty includes several recitations, an artistic and dainty flower-song. It was written for them by Carleton Lee Colby.

Henry Frey and Dave Ferguson are now in their sixteenth week with Woodhull's High Rollers, and their act is still scoring. They have added a lot of new and original material, and their act is said to be one of the most novel and original Dutch comedy singing and talking acts in vaudeville. They have some excellent offers from vaudeville managers for next season.

It is more than likely that the Masonic Temple Theatre in Chicago will never open again, as it is too high up to comply with the new building ordinance passed after the Iroquois fire.

The Capitol City Trio, of vocalists, comedians and dancers, open in Boston on Dec. 5. They will give two special performances in New York and will later on make a tour of the East before returning South. They report that they are quite successful.

Al. Lawrence opened in Glasgow, Scotland, making his first appearance on the other side, and is reported to have scored a success of the most pronounced sort. On his opening night he held the stage for twenty-eight minutes, and even then was forced to make a speech before he was allowed to go. The average time of a turn in Europe is about ten or twelve minutes, so it may be seen that Mr. Lawrence's efforts were appreciated. His press notices were very flattering.

H. C. Stanley and A. O. Duncan have put on the market another invention that is calculated to add to the comfort of women. It is a device for fastening a shirt waist in the back without the use of buttons or hooks.

The Davies Duo, Tom and Fern, write that they are making a hit in their gymnastic specialty in California.

Williams and Stevens have been engaged to play leading roles with the *Empire* in Dixie, and have temporarily retired from vaudeville.

The Tossing Austins, who arrived in England a short time ago from Australia, have been extremely fortunate in their bookings, as they have no open time until January, 1906. They are at the Wintergarten, Berlin, for November, and will then tour Glasgow and Newcastle, after which they begin a ten weeks' engagement with Robert Arthur's Pantomime co.

Ollie Young and Brother have recently added some novel boom-throwing tricks to their act, and are meeting with great success on the Orpheum Circuit. They will open their European tour at the Coliseum, London, May 8, 1906.

The engagement of the Two Comical Picos at Keeney's Theatre, Brooklyn, was postponed from last week until a date later in the season, on account of the fact that too many acts had been booked. The Picos have been very successful so far and have pleased the audiences wherever they have appeared.

The Brownings are meeting with great success this season all along the line with the Gay Masqueraders. Their turn has been highly praised everywhere.

Lydia Yeamans-Titus and Frederick J. Titus have gone to South Africa to fill vaudeville engagements.

Harry W. Hayes appeared recently at Miner's Bowery Theatre and introduced his new Hebrew monologue, written for him by Barney Gerard.

Charles Horwitz has added two recent hits to his long list of successful sketches. Edith Merrilees and Alfred Doria have a winner in *A Day of Excitement* and Mr. and Mrs. William Calhoun are equally successful in *The Duke of Donegal*.

Mildred Howard De Grey has finished her second engagement at the Berlin Wintergarten and is fully booked up for the rest of the season. She may come to America for a while trying to improve the *Empire*. De Grey writes that she has met so many Americans on her present tour that the trip has been very enjoyable.

Annie Ward Tiffany has accepted a new sketch by Edward Locke, called *Peace and Harmony*, which she will produce in vaudeville in the near future.

Goggin and Davis have separated on account of the ill health of Mr. Goggin, who arrived from England on Friday last on the "Baltic." He has gone to his home in Washington, where he will rest for a while before resuming work.

Ferns Lloyd and Nan Engleton have joined forces and will put on comedy with sensational finish, called *How Brown Won't the Widow*. There is a fight in the sketch, in which every bit of perishable property on the stage is destroyed.

Fred Niblo was one of the big hits of the bill at the Trent Theatre, Trenton, N. J., last week. He received some exceedingly flattering notices. He is making his New York reappearance this week at the Circle.

Adolph Burkhardt, father of Lillian Burkhardt-Goldsmith, the well-known vaudeville actress, was fatally burned while trying to smother a fire that destroyed their home in this city on Sunday night.

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The first part of the bill at the Francais is made up of Vaudeville numbers, some of which are very effective. Perhaps the best of these is the performance of the Majestic Musical Four.—*Montreal Herald*, Nov. 28, Bijou Theatre, Fall River, Mass.

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The Kaphan Theatrical Syndicate, which will present this season two companies of Carmen, have decided to introduce with their production Edison like pictures of the bull fight. The company will be first-class in all respects, including special paper, scenery, magnificent costumes, etc.

T. H. Winnett claims that the Reeves' Comedy company are playing The Moonshiners without proper authority. The Noble Brothers have sole rights for the Pacific Coast. Owners and house managers are warned against infringement.

There is a very excellent "Musical Directory of Detroit," covering the teachers, schools, musicians, musical dealers, etc., in that city, together with other valuable information in regard to Detroit, Mich., has been compiled by A. A. Barrett and will be issued once a year by him.

Prof. C. Morris Campbell, voice specialist, recommended by Drs. Boala, Tucker, Starrett, and other scientific men, has removed his studios to 144 East Twenty-second Street, in The Lexington. Professor Campbell is an author and graduate in his line.

The Massillon Sign and Show Permanent Eastern agency in New York city, exclusively for theatrical printing of which Frank E. Woods, until recently superintendent of the factory in Massillon, takes personal charge. Suitable office room will be secured and in the meantime Mr. Woods will conduct the business from his residence, 163 West Eightieth Street. The company does lithographing and all classes of show printing.

Robert Millin has been with the Pike Stock, Rich and Mansfield, Charles Frohman and others, and is at liberty on account of closing of James Nell season at Seattle, Wash.

Mortimer Snow will install a stock company at the New Court Square Theatre, Scranton, Pa., to come next week. Experienced stock people of ability are wanted and to address Mr. Snow, care Lyceum Theatre, Troy, N. Y.

Kathryn Swann is at liberty for utility work and will accept engagement with stock or road company.

Charles B. Hanford, under the management of F. Lawrence Walker, has just concluded his annual four weeks tour of Texas cities and is moving en route North and West. Robert C. Edwards, business manager for Mr. Hanford, writes that the star's business in the Lone Star State has eclipsed all former seasons.

A profitable week can be put in by a high-grade repertory company the latter part of December at the Lyceum Theatre in Chicago. The Lyceum, Long and Sharpe have open time in January and February.

Ollie Mack claims notice that he is in no way connected with the Holly-Tolly company which is touring under the direction of Joseph M. Gaites.

Manager John Stiles has a few dates open in December and January at the Park Theatre, Manchester, N.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—McIntyre and Heath head the bill at the Chicago Opera House with Clarence Vance, Urbani and Son, Salsbury's bears, and Grace P. Lottin. Haymarket: Cressy and Dayne, Harry La Rose, Carmel Troupe, Les Olopes, Irving Jones and Wife, Talbot and Rogers, Esmeralda Sisters, Wade and Behman; Harry E. Dixey, Jules and Ella Garri-son, Stuart Barnes, Almont and Dumont, Rosattino and Stevens, Luigi del Oro, Bertie Fowler, Three Tasmanians, and Wilson and Kelly. Olympic: Carter De Haven Sextette, Hayes and Healy, Therese, Thorne and Farnum, Castellet and Hall, Renfrew and Jansen, Marcus and Flora, Obersteiner Tyroleans. Trocadero: The High Rollers. Folly: Mads of Slam. Sam Jack's: Lillies and Lobst. The Savant. Hits were made here last week by Dixey, Pat Rooney, Smith and Cook, George H. Wood, and Olive May.

O. L. COLBURN.

BOSTON, MASS.—Keith's offers the Imperial Japanese Guards, James J. Morton, Snyder and Buck-ley, Gardner and Vincent, Delmore and Lee, Fulgora, Cunningham and Lord, Bellman and Moore, Mills and Morris, Al. H. Burton, and biograph. Eugene Cowles heads the bill at Music Hall. Others are Charles Jackson and Zeyard's Midwinters, Wormwood's dogs and monkeys, Smith and Fuller, Jennie St. George, Josephine Gassman, Lotta Gladstone, and Wills and Hassan. The first contingent that started at the Columbia is now at home again, presenting a Hurly Burly. The vaudeville features are Manning and Lang, Paulo and Marlow, Belleclaire Brothers, Adonis Trio, Keno, Welsh and Melrose, and Kitty Bingham. The Gasch Sisters head the bill at the Howard Athenaeum, followed by the Bottomley Troupe, Seely, Doty and Coe, Greene and Werner, La Vine-Cimaron Trio, Harry Brown, Dixon and Holmes, Marshall and Lorraine, Anderson and Brizze, Emelia Benner, Jones and Walton, Joe Edwards, Wil-kins, George Wilson, Hale and Frances, Mason and Frances, Gardner Children, Alice J. Shaw, and Simon, Gardner and Co. Usual big attendance.

PHILADELPHIA, PA.—Keith's New Theatre week Nov. 28 presents Hallen and Fuller, W. H. Sloan and Co., Five Mowatt, Charles F. Simon, Basque Quartette, Eight Carnival, Joe Savard, Duff Savette and Duffy, Hadie Furman, May Evans, Aerial Smiths, J. Warren Keane, Joelson, Palmer and Joel-son, and biograph. Business capacity. Bon Ton (late Star) has established a large clientele. Pro gramme includes Loretto Trio, Raymond and Clayton, Carson and Yule, Alexis and Schall, Frank Burt, Yogi, Bryant and Saville, Gibson and Countess, and Spissel Brothers. At the Trocadero Weber's Dainty Masqueraders, with the Baker Troupe and others. Houses crowded. New York Stars 5. The Arch Street Museum has Sam Cohen, Mlle. Morello's spangle, and John Thompson. Business large. There is a rumor that one of our theatres is now de-vised to high priced dramatic attractions, will shortly change to vaudeville.

PROVIDENCE, R. I.—Keith's (Charles Loren-berg, res. mgr.): Of the many fine programmes seen at this house this season none have been more favor-ably received by the patrons than that offered Nov. 21-26 to capacity houses. Will H. Murphy and Blanche Nichols appeared in From Zaza to Uncle Tom, which is the funniest ever given on a Keith stage. Edwin Nicauder also scored in an amusing monologue. 28-3: Crystal, Herne and Co., Barrows-Lancaster co., Nichols Sisters, George W. Day, Callahan and Mack, Les Dahlias, St. Onge Brothers, Al. Fields, Norcross Minstrels, Mlle. Olive, Laura Constock, Murphy and Francis, Harding and Ah Sid, and the Nohrens. Westminister (George H. Batcheller, mgr.): Clark's Runaway Girls pleased 21-26. Good business. American-ians 28-3. Park Music Hall 21-26 presented Tiddie-Dee-Winks and a good comedy. The Lyceum: Hansen and Drew, Clarence Sisters, Alice Alva, Raymond Tracy, Karl and De Elmer, George Elmore, and Charles Richards. Fischer's is enjoying tremendous success. New people are the Molasses, Bingham and Gail, and Juggins Thorne. Holdovers: The De Nols, Vivian, Ferguson and Dupree, and Clinton Mont-gomery.

OSCAR SIDNEY FRANK.

KANSAS CITY, MO.—The Orpheum had a good bill week Nov. 20-26 to large audiences. Mr. and Mrs. Howard Truesdell in the delightful sketch, Aunt Louisa's Advice, were well received. Williams and Tucker (second week) presented Driftwood, which scored a big hit. The Tobins, Acoust and Weston, Wang Doodle Four, Two Fucum and Hammond and Forrester made up the bill. For 27-3: Filson and Er-rol, Melich's birds, Elizabeth Murray, Armstrong and Holly, A Night in Venice, Marion Littlefield, Lucie and Viato. Rose Hill English Follies co. played at the Century 20-26 to fair business. Average co. Merry Maidens 27-3. The bill at Yale's 20-26 entertained large crowds.

D. KEDDY CAMPBELL.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.) is the most popular of the three playhouses under the control of the Davis in this city. The bills de-serve the large business. Week Nov. 28: Demonstra-tions with Liquid Air, Frank Keenan and Co., Went-worth's horses, Faust Trio, Allie Gilbert, Earle and Earle, Charles Kenna, Van Fossen and McCauley, Poulin and Doley, Helen Reimer, the Edgertons, the Nessens, St. John and Le Ferre. Star (Keystone Amusement Co., mgrs.): This tiny theatre continues to attract capacity audiences. Academy (Harry Williams, Jr., mgr.): Tiger Lillies.

ALBERT S. L. HEWES.

DENVER, COL.—The Orpheum had usual big houses Nov. 14-19, with J. A. Murphy and Eloise Wil-lard, Julius Tannen, Valerie Berge and Co., Mar-guerite Le Roy, G. Rice, Ollie Young and Brother, Clement de Leon, and Hickey and Nelson. Week 21: Fagan and Byron, Hoey and Lee, Howard's ponies, Frank and Little Bob, John and Harry Dillon, Josie De Witt, and the Lovitts. Lyric. Crystal, and Novelty had good bills and business.

MARY ALKIRE BELL.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Week Nov. 21-26, houses packed. A pleasing bill included Stephen Grattan co., Clara Ballerini, Norton and Nicholson, Grand City, The Bulls, Werner, Mabel Adams, Kett and Rusik, Viola Duval, and pictures. Gaiety (Mrs. Aznes Barry, mgr.): The Thoroughbreds 17-19 to heavy business. Miner's Americans 21-23 filled the house. Bohemians 24-26 opened to capacity. Blue Ribbon 28-30.

CHARLES N. PHELPS.

NEW HAVEN, CONN.—Poll's Wonderland (S. Z. Poll, mgr.): J. H. Docking, res. mgr.: Big bill week Nov. 21-26, including Hoch, Elton and Co., Mlle. Amona, Allene's monkeys, and Wilson and Heloise. J. C. Nugent and Co. Orpheum Comedy Four, Aurie Dagwell, and Willie Gardner. Week 28-3: Hill and Savary, George Wilson Brown, Harris and Brown, Monroe, Mack and Lawrence, Ardelle and Bayard, Ethel Robinson, Barto and LaFarty.

JANE MARLIN.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Ex-celent houses flocked Nov. 21-26 to hear Madame Slapoffski. Her offerings are conceded the best heard here in vaudeville. The Four Madcaps and "She" were also headliners. Others were Matthews and Ashley, Mattie Keene and Co., Billy Link, and Four Bard Brothers. Star (F. W. Stair, mgr.): This popular house had big receipts 21-26 with the New Majestics. Bon Tons 28-3.

STANLEY MCKEOWN BROWN.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Dainty Duchess co. Nov. 21-26 to fine patronage and gave a good performance. New York Stars 28-3. Items: Joseph Madden, of the Utopians, who has been home here ill, rejoined the co. In Newark 21. Appearing at the Odd Fellows' benefit 21 were Meakin and Laurene, Helen Trix, Bench and Beebler, Al. Wyllie, Bob McDonald, and Chantrell and Schuyler. WALTER C. SMITH.

NEWARK, N. J.—Proctor's: Large audiences witnessed the following bill Nov. 21-26: The Girl with the Auburn Hair, Gasch Sisters, Mr. and Mrs. P. D. Fisher, Hal Merritt, Joe Morris, Castle and Collins, the Rolifers, and Burrows and Travis. Waldmann's: The Utopians drew excellent houses 21-26. Olio included Horton and Valmore, Boston City Quartette, and others.

FREDERIC T. MARSH.

ST. LOUIS, MO.—For week Nov. 28 the Colum-bia is offering Clayton White and Marie Stuart, Kitamura Japs, Rooney's Street Urchins, Howe and Scott, Billy Carter, Zelma Rawlston, Three Mitchells, Fred and Annie Pelot, Curtis and Adams, Axtell and Early, Pattie Brown, and the kindred. At the Standard week Nov. 27 the Parlan Widows are hold-ing forth. The olio is full of good things.

J. A. NORTON.

TOLEDO, O.—The Arcade had one of the best bills of the season Thanksgiving week. It included the Middletons, Edith Murray, Caron and Farnum, Gillett's dogs, Sabel Johnson, Bywater Brothers, and Tenny, and the Nelson Family. At the Empire the Trans-Atlantic Extravaganza co. was the attrac-tion. Rita Redmond, well known here, won much favor.

C. M. EDSON.

WASHINGTON, D. C.—The Fadettes head the bill at Chase's week Nov. 25-3. Others are Edmond

Day and Co., Howard and Bland, Ariel Shaw, Paul Barnes, Mr. J. Watson, and Oakley and McBride. At Kerman's Lyceum, where business is always large, Rice and Barton's Big Gaiety co. has the call. Vanity Fair 5.

JOHN T. WARDE.

BALTIMORE, MD.—The bill at the Maryland is strong and comprises W. H. Murphy and Blanche Nichols, Leroy and Walby, Dixon and Holmes, and Russell, Three Westons, Zeno, Carl and Zeno, and the biograph. Vanity Fair is at the Monu-mental. Gay Masqueraders 5.

HAROLD RUTLEDGE.

CINCINNATI, O.—Lafayette and his co. were at the Columbia Nov. 20-26. Others were George B. Alexander, Trolley Car Trio, Raymond and Clark, Four Musketeers, and The Diver's Dream, an oper-atic bit. Imperial Burlesquers were at People's 20-26 and pleased large audiences. H. A. SUTTON.

LOS ANGELES, CAL.—Orpheum (Clarence Brown, mgr.): Watson, Hutchings and Edwards were the whole thing Nov. 14-20. Halley and Mehan, Reed and Shaw, Three Diamonds, Sullivan and Pasquella, Harvey Comedy co., Owyler and Randall, Ethel White-sides, and pictures also appeared.

DON W. CARLTON.

CLEVELAND, O.—Keith's (L. M. Elrick, mgr.): Charles Hopper makes his debut in vaudeville week Nov. 28-3. Bill includes Ten Ichl Troupe, Charles Bradshaw and Co., Nelson Farm Troupe, Millman Troupe, Melani Trio, Matthews and Ashley, and Ben-nah and Miller. The Transatlantics are at the Star 28-3.

WILLIAM CRATON.

OMAHA, NEB.—Creighton-Orpheum week Nov. 20 had Lucia and Viato, Rosa Lee Tyler, Vernon, Felix Barry, Ford Sisters, Albertina Melch, and the Zancigs. Week 27: Valerie Berge and Co., Hickey and Nelson, Empire Comedy Four, the Tobins Acoust and Weston, Julius Tannen, and Murphy and Willard.

J. R. RINGWALT.

HARTFORD, CONN.—Poll's (S. Z. Poll, prop.): Louis Kilby, mgr.: Week Nov. 21-26: Jewel, An-lie, George Wilson, Hale and Frances, Mason and Frances, Gardner Children, Alice J. Shaw, and Simon, Gardner and Co. Usual big attendance.

A. DUMONT.

MILWAUKEE, WIS.—Star (F. R. Trotman, mgr.): Reuts-Santley co. gave a good performance to crowded houses Nov. 20 and week. Fay Foster co. 27-3.

CLAUDE L. N. NORRIS.

FALL RIVER, MASS.—Casto (Al. Haynes, mgr.): Fred Lees, res. mgr.: Bill Nov. 21-26, please good business. Week 28: Frederic Bond and Co., Mudge and Morton, Ed Gray, Hart, Wood and Ray, Camillo and Fona, Mr. and Mrs. Calhoun, and Jeanette Brooks. Bijou (Henry Myers, mgr.): The new policy was inaugurated Nov. 21, when the Dec-dee and an olio were presented to good atten-dance. Specialties by Musical Benettes, Kitty Bingham, Fred Zobelie, Leclair and Bowen, Gracely Whitehouse, and Keno, Walsh and Melrose. Week 28-3: Johnson, Davenport and Lorella, Three Polos, Majestic Four, Bennett and Rich, Libby Blondell, and the Japsky. Sheedy's (D. R. Bunting, mgr.): Week 28-3 fair bill. Remington Hall: Cath-erine Ridgeway Concert co. 23. Large attendance.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): Week Nov. 21-26: Japanese Imperial Guards, Ben-nah and Miller, Marie Girard, Tom Armstrong, Spaulding, Smith and Smith, Conwell and Swan, and Bon-ner. Business and performance good. Colonial (Grace and Rush, mgr.): Zanaad's Royal Lilliputians headed a fine bill to good houses 21-26. Others were Mr. and Mrs. Jimmie Barry, Harrington, Warren and Gardner, Flora Parker, and Mignani Family. Week 28-3: Lawrence and Harrington, Maddox and Prouty, Grace and Burnett, Zimmer, Scott Brothers, Ritchie Duo, and Carmen Sisters.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallam, res. mgr.): S. R. O. week Nov. 21-26 with Jessie Millward, Marion Gar-son (who met with an ovation), Rosaire, and Doreto. Carlin and Otto, Broome and Russell, Belle Brane, and Folk and Kollins. Week 28-3: Henry Lee, Rice and Prevost, Emmet De Voy and Co., Quigley Brothers, Four Avolos, Flo Adler, and Yamamoto Brothers. Corinthian Theatre (Henry C. Jacobs, mgr.): Fred C. Strauss, res. mgr.: Business big week 21-26 with the Bon Ton Burlesquers. Big Sensation week 28-3.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Baylies, mgr.): Harris and Walters and Wormwood's monkeys and dogs head an excellent bill Nov. 21-26. Capacity business. Week 28-3: Henriette De Seris' Art Reproduction, Brooks Broth-ers and Co., Le Roy and Woodford, the La Moyens, Lawrence Crane, Morse Trio, and Al. Carleton. Item: The first number of "Hathaway's Herald" has been issued. It is a bright monthly, published in the interests of the theatre.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): Week Nov. 21-26: Robert Hilliard and Co., Mazuz and Mazette, Ford and Wilson, Hooker and Davis, Albertus and Millar, Ward and Curran, Camp-bell and Johnson, and Joe Gardner. May and Al-baugh 28. Orpheum Show 5. Empire (Charles Zim-mer, mgr.): Week 21-26: City Sports, Good houses. Rose Hill co. 28. New Unique: Good business and bill.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): An unusually fine bill drew crowded houses Nov. 21-27. Hallen and Fuller, Six Musical Cutty, and John Birch in his "One-Man Melodrama" proved entertaining. Week 28-3: Sherman and De Forrest, Moore and Littlefield, Deltorelli and Gillette, and Ford and Manning. Ray Cox, Gallardo, Gilbert and Burt.

MINNEAPOLIS, MINN.—The Orpheum had a strong bill week Nov. 20, including Henry Lee, Thorne and Carleton (clever pair), Three Jacksons, Pete Baker, Minnie Delmore, Boston Brothers, and Knight Brothers and Sawtelle. Week 27 Dorothy Russell. The Cracker Jacks packed the Dewey week 20, presenting burlesques and a strong olio. Unique had good bill and business.

PORTLAND, ME.—Portland Theatre: Excellent bill week Nov. 21 included Rose Stahl and Co., Al. H. Burton, Harding and Ah Sid, Crowley and Foley, Mlle. Olive, Raymond and Caverly, and May Evans to capacity. Week 28: Mabel McKinley, Mr. and Mrs. Allison Jane Courthorpe, Charles Forrester, Herbert Brooks, Kennedy and Quattrell, John Birch, and the Marinellas.

LONDON, CAN.—London Theatre (W. C. Flem-ing, mgr.): Week Nov. 28-3: The Stamfords, George W. Leslie, Robbins and Trenman, Mardo, Jack and Lillian Brown, Jennings and Renfrew, and Wilkes and Co. Item: The management will give half the proceeds of two matinees and two nights this week in aid of Victoria Hospital.

WORCESTER, MASS.—Park (Shea and Wilton, mgrs.): Frederic Bond and Co. headed pleasing bill Nov. 21-6. Others: Carter and Co., Barry and Halvers, Newell and Niblo, Mudge and Morton, Sandor Trio. 28-3: Girard and Gardner, Madame Slap-offski, Jasco and Wilcox, Four Webbs, Artie Hall, Delphine and Delmore, and the Enos.

ST. JOSEPH, MO.—The Orpheum drew good busi-ness Nov. 13-19, with the Zancigs, the Lovitts, Knight Brothers and Sawtelle, Lewis McCord and Co., Avery Strakosch, Frank and Little Bob. Week 20-26: Mary Shaw and Co. Melrose, Robert V. Jones, Crystal (J. E. Jackson, mgr.) had usual good bill.

MONTREAL, CAN.—The Japsky was the burles-que at the Francals for the second week of the season. W. Leslie, Robbins and Trenman, Mardo, Jack and Lillian Brown, Jennings and Renfrew, and Wilkes and Co. Item: The management will give half the proceeds of two matinees and two nights this week in aid of Victoria Hospital.

LOUISVILLE, KY.—Thanksgiving week at Hon-kins proved a record breaker. The evening was Josephine Sabel, Walter Kelly, Lester-Moure and Co., Fox and Clark, Genaro and Theol, and Rader Broth-ers. The Buckinham had the Parisian Burlesquers, including Ben Welch and Rose Carlin. Business good.

SPRINGFIELD, MASS.—Poll's Theatre week Nov. 21 had Riccoboni's horses. Howard Brothers, Josephine Gassman, Delmore and Lee, E. E. Menzes, Hathaway and Walton, Nellie Florede, and Monroe, Mack and Lawrence. The Nelson week 21 had the Thoroughbreds. Bohemians week 28.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): Attendance Nov. 21-27 was satis-factory. Of Hkewise, Lewis McCord and Co., Simon and Paris, Phyllis Allen, Mr. and Mrs. Alfred Keley, Techow's cats, Newsboys' Quartette, James and Bon-nie Farley pleased. Herrmann the Great 28.

BRIDGEPORT, CONN.—Poll's (S. Z. Poll, mgr.): Archie Boyd is pleasing thousands Nov. 21-26, and his co-funmakers are Three Yocarrs, Leitz Brothers, Mr. and Mrs. Stuart Darrow, and Cooper and Robinson.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): J. K. Emmett and Anna Mortland, Hill and Silvan, Smith and Fuller, Aerial Shaw, Cartmell and Harris, May Curtis, and W. J. Tomkins are pleasing large audiences Nov. 21-26.

NORTH ADAMS, MASS.—Richmond Theatre (William P. Meade, mgr.): After one performance of King Dodo Nov. 21, Delmore's cast and Lee, E. E. Madame Herrmann, Vinton and Clayton, White and Arlington, Leroy and Walby, Dixon and Holmes.

TRENTON, N. J.—Trent (E. Renton, mgr.): Nov. 21 the Fadettes Orchestra and Fred Niblo were big hits 28-3. Mr. and Mrs. Perkins Fisher, Burke and Hullen, Gordon, Vinton and Colton.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Kelley and Violette, Villan Choir, Hines and Remington, Colby and May, Loraine and Walton, Adair and Dahn, and Frank Burt Nov. 21-26 to fair business.

SCHENECTADY, N. Y.—Mohawk (Weber and Rush, mgrs.): Week Nov. 21: Eugene Tessler, Four Huntings, West and Van Sicken, Le Roy and Wood-

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Nov. 28, Howard, Boston; Dec. 5, open; Dec. 12, Proctor's 23d St.; Dec. 19, Circle, N. Y.; Dec. 26, Orpheum, Brook-lyn; Jan. 2, Victoria, N. Y.; Jan. 9, Yorkville, N. Y.; Jan. 16, open; Jan. 23, Trenton, Trent Theatre; Jan. 30, Shea's, Buf-falo; Feb. 6, Toronto, Shea's Theatre; Feb. 13, Pittsburgh, Grand Opera House; Feb. 20, Keith's, Cleveland; Feb. 27, Minneapolis, Orpheum; April 3, Denver, Orpheum; April 10, Travel to Omaha; March 30, Chicago; March 27, Joe, Orpheum; April 30, Kansas City, Orpheum; May 8, New Orleans, Orpheum. From June 1 to Aug. 21, resting at Sum-mer Home, Macatawa Park, Mich. Sail for England Sept. 4.

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SCRANTON, PA.—Star (Alf. G. Herrington, mgr.): Brigidors Nov. 17-19: excellent business; good co. G. Masqueters 21-23: usual crowds; pleased. Trocadero 24-26.

SALEM, MASS.—Mechanics' Hall (James E. Moore, mgr.): Week Nov. 21-28: James J. Morton, Mos and Goodrich, Adamini and Taylor, Herbert Brooks, the Martinlers, and Jane Courthorpe and co.

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strels Nov. 18; good business. Marks Brothers' Dramatic Co. 11-30; large business all week. Daniel Sully 30 will close this house to public as playhouse.

—THE STRONG (Cahn and Grant, lessees; Harry Thompson, res. mgr.): Daniel Ryan Nov. 14-19; large business; satisfaction. Girl from Kay's 24; fine business matinee, S. R. O. evening.

BENNINGTON—OPERA HOUSE (Goldsmith and Wood, mgrs.): Daniel Sully in Our Pastor Nov. 20. —**LIBRARY HALL** (C. H. Prouty, mgr.): Game Keeper Nov. 23.

ST. ALBANS—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Factory Girl Nov. 17 canceled. Warren Conlan in Merchant of Venice 24.

BELLOWS FALLS—OPERA HOUSE (John E. Bronnahan, mgr.): Game Keeper Nov. 28. Our New Minister 5.

WOODSTOCK—MUSIC HALL: Sky Farm Nov. 16; fair house. Our New Minister 10.

VIRGINIA.

RICHMOND—ACADEMY OF MUSIC (C. W. Rex, mgr.): Lawrence D'Orsay in Earl of Pawtucket Nov. 9; excellent performance; business good. Vogel's Minstrels 12; good co.; fair business. Charles Hawtry in Message from Mars 15, 16; splendid co. and business. Sergeant Kitty 18, 19; excellent co. and business. Dustin Farnum in The Virginian 22; splendid co.; largest business of season.—**BJOU** (Jake Wells, gen. mgr.; Charles I. McKee, bus. mgr.): Rachel Goldstein Nov. 14-19 pleased good business. Elmore Sisters in Mrs. Delaney of Newport 21-23; pleasing large business. Lighthouse by the Sea 28-3.

NORFOLK—ACADEMY OF MUSIC (Corbin Sheld, mgr.): Sergeant Kitty Nov. 17; good house and performance. Charles Hawtry in Message from Mars 18, 19; excellent performance; good houses. Virginia 21; big business; packed house. Quincy Adams Sawyer 26. Sherlock Holmes 28.—**THE GRANBY** (L. Joe Le Faucher, mgr.): A Prisoner of War 21-26; business good; excellent co. The Beauty Doctor 28-3.

DANVILLE—ACADEMY OF MUSIC (J. B. Wood, mgr.): Arnold Stock co. Nov. 14-19 in A Daughter of Satan. Midnight in Chinatown. Little Mother. Child Stealer. Life at Port Thomas; fine business; fairly good co. Edsall-Wintrop co. 21-26.

CHARLOTTESVILLE—AUDITORIUM (J. J. Leterman, mgr.): Vogel's Minstrels Nov. 18 pleased S. R. O. Alice Where Art Thou 21 disappointed large audience. Robert Downing 23. Iris 26.

COVINGTON—MASONIC THEATRE (C. A. Cover, mgr.): Alice Where Art Thou Nov. 22; poor play; small audience. Iris 25 canceled. Harris-Parkinson Stock co. 28-3.

ROANOKE—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Alice Where Art Thou Nov. 23; poor performance; fair house. Iris 24. Elmore Sisters in Mrs. Delaney of Newport 28.

PETERSBURG—ACADEMY OF MUSIC (Dan Reagan, mgr.): Vogel's Minstrels Nov. 17; fair house; well pleased; co. good. Quincy Adams Sawyer 23.

HARRISONBURG—ASSEMBLY HALL (W. A. Braithwaite, mgr.): Old Farmer Hopkins Nov. 24.

WASHINGTON.

SPOKANE—THEATRE (Dan L. Weaver, mgr.): Thomas Jefferson in Rip Van Winkle Nov. 22; fair performance; light business.—**AUDITORIUM** (Harry C. Haywood, mgr.): Grimes' Cellar Door 16; not up to average; fair business. Jim Jeffries 18, 19; in Davy Crockett; poor performance from dramatic view; large house audience of Jeffries.

TACOMA—THEATRE (Cal Hellig, mgr.): Tenderfoot Nov. 13-15; good attendance; entertainment criticised, but generally appreciated. Runaways 16; business very good; applause liberal; co. fair. Thomas Jefferson in Rip Van Winkle 18; full house; well received.

WEST VIRGINIA.

WHEELING—COURT THEATRE (E. B. Franzheim, mgr.): Siberia Nov. 19; fair business and co. Blanche Walsh 21 in Kreutzer Sonata; house sold out; ovation for co. and play; curtain-calls for Miss Walsh after every act. De Wolfe Hopper 24. Mrs. Gilbert 26. Baldwin 28-3. Maid and Mummy 5. American Princess 10.—**GRAND OPERA HOUSE** (Charles A. Feinler, mgr.): Dora Thorne 17-19; good business. Irene Myers Stock co. 21-26. Plays: Great Temptation. King of Detectives. Little Mother; S. R. O. every performance. Queen of White Slaves 28-30. Slaves of Mines 1-3.

PARKERSBURG—CAMDEN THEATRE (W. E. Kemery, mgr.): De Wolfe Hopper in Wang Nov. 22; capacity; good co. Peddler 6. An American Princess 9.—**AUDITORIUM THEATRE** (W. E. Kemery, mgr.): Brandon-Evans Stock co. 14-19; poor attraction; light business.—Howard-Dorset co. 21-26; S. R. O.; good attraction Span of Life 28. Looping the Loop 29. Rentfrow's Comedy co. 5-10. Peck's Bad Boy 12. Rachel Goldstein 17.

CHARLESTON—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Robert Downing in Ingomar Nov. 18; fine performance; fair business. Denew-Burdett Stock co. 21-26 opened; Senators from Kentucky to S. R. O.; good performance. Arizona 22; good performance and business. Girl from Dixie 6.

HUNTINGTON—THEATRE (C. C. Beeber, owner and mgr.): Harris-Parkinson Stock co. Nov. 14-19. Plays: Slaves of the Orient. Hearts of Blue Ridge. Count of Monte Cristo. True Kentuckian. Winning Hand. James Boys in Kentucky; very satisfactory co.; good business. Devil's Lane 24.

FAIRMONT—GRAND OPERA HOUSE (J. E. Powell, mgr.): Beauty Doctor Nov. 17; good house; pleased. Span of Life 22; satisfactory performance; fair house. De Wolfe Hopper in Wang 23. Conroy and Mack Stock co. 28-3.

BLUEFIELD—ELKS OPERA HOUSE (S. H. Joffee, mgr.): Miss Abbot, little Georgia Magnet, Nov. 21; small house. Alice Where Art Thou 24. Rooney Brothers 28. Miss Delaney of Newport 29. Field's Minstrels 7.

SISTERSVILLE—AUDITORIUM (A. R. Dorle, mgr.): Devil's Lane Nov. 14; fair business. What Women Will Do 16; pleased good business. Trip to Africa 24. Looping the Loop 26. Howard-Dorset co. 28-3. St. Steadina 9.

MARTINSBURG—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Joffee's Bright Lights 19 (a few good business. Brown's in Town 25. Missouri Girl 8.

WELLSBURG—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Johnstown Flood Nov. 21; good house; failed to please. Trip to Africa 26.

WISCONSIN.

RACINE—RELIABLE CITY OPERA HOUSE (C. J. Felker, mgr.): Himmelpfad's Imperial Stock co. opened Nov. 20-26 in Lost Paradise and Slaves of the Mine, to be followed by Roanoke. King of the Desert. East Lynne. Back Among the Old Folks. Park Side of a Great City; co. good; pleasing specialties; S. R. O. on opening night; well satisfied. Marie Wainwright 29.

KENOSHA—RHODE OPERA HOUSE (Joe Rhode, mgr.): Kennedy Players opened Nov. 20-26 to good business; performance fair. Plays: The Octocoon. Faust. Midnight Express. Two Jolly Tramps. Dash for Liberty. Sapho. Irish Detective. Another Man's Wife.

GREEN BAY—THEATRE (John B. Arthur, mgr.): Holly Tolly Nov. 17; S. R. O. Katzenjammer Kids 19; matinee; highest record. Real Widow Brown 21; fair house; account short billing. Royal Slave 24. Thelma 26. Marie Wainwright 27. Ralph Stuart 29. Wizard of Oz 1.

OSHKOSH—GRAND OPERA HOUSE (J. E. Williams, mgr.): Thon Shalt Not Kill Nov. 15; good house. Holly Tolly 18; house crowded. Price of Honor 20; good house. Way Down East 23. Marie Wainwright in Twelfth Night 24. Village Postmaster 26. Royal Slave 27.

WATERTOWN—TURNER OPERA HOUSE (William Bethke, mgr.): Village Postmaster Nov. 25. Wizard of Oz 28.—**NEUMAN'S NEW THEATRE** (E. A. Neuman, owner and mgr.): Royal Slave 23. Rudolph and Adolph 1. Alone in the World 4. St. Haslins 11.

JANESVILLE—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): Billionaire Nov. 17; immense audience; pretty costumes; well set stage; covers all praiseworthy points. Price of Honor 21; fair house and co. Village Postmaster 24. Kennedy Players 28-3.

MADISON—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Wizard of Oz Nov. 23; packed house; delightful performance; capable cast; scenery much admired. Way Down East 24. Marie Wainwright 25. Imperial Stock co. 28.

EAU CLAIRE—GRAND OPERA HOUSE (C. D. Moon, mgr.): Country Kid Nov. 19 pleased fair business. Wizard of Oz 21; good performance; packed house. Eternal City 28. Sambo Girl 3. York State Folks 7. Rivals 14.

SHEBOYGAN—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Holly Tolly Nov. 15; good business. A 25-26. Marie Wainwright in Twelfth Night 28. Ralph Stuart in By Right of Sword 2.

APPLETON—THEATRE (A. Emmerson Jones, mgr.): Holly Tolly Nov. 18; good co.; packed house. Katzenjammer Kids 20, 21 pleased capacity. Twelfth

Night 23. Vaudeville afternoon and evening 24. Village Postmaster 27, 28.

MERRILL—BADGER OPERA HOUSE (Will T. Seeger, mgr.): Thelma Nov. 21; fair co.; did not satisfy expectation of good house. Royal Slave 5. Cousin Kate 15.

BELOIT—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Stetson's U. T. C. Nov. 16; usual big business. Price of Honor 22; small house; good show. Owa Thropp 28.

OCOONTO—TURNER OPERA HOUSE (F. A. Urwan, mgr.): A Country Kid Nov. 9; co. poor; good house. Angell's Comedians 14-19; co. fair; poor business.

WAUSAU—GRAND (C. S. Cone, mgr.): Price of Honor Nov. 19 pleased good house. Walton Stock co. 24-28. By Right of Sword 28.

LA CROSSE—THEATRE (J. Stras, mgr.): Thomas Seabrooke in Billionaire Nov. 19; large house. Wizard of Oz 22 pleased packed house.

WAUPACA—D. D. HOME OPERA HOUSE (Charles Torkson, mgr.): Katzenjammer Kids Nov. 22; full house.

PORTAGE—OPERA HOUSE (A. H. Carnegie, mgr.): Katzenjammer Kids Nov. 17 pleased fair house. Way Down East 25.

ANTIGO—NEW OPERA HOUSE (Max Hoffman, mgr.): Thelma Nov. 19; fair co. and business. Mack and Armour's Comedians 28. A Royal Slave 6. Who's Who 8.

ASHLAND—GRAND OPERA HOUSE (W. T. Seeger, mgr.): F. E. Long Nov. 21-26. Way Down East 30.

NEENAH—THEATRE (William C. Wing, mgr.): Price of Honor Nov. 18; house topheavy; play fair. Wizard of Oz 30. The Village Postmaster 1.

WYOMING.

CHEYENNE—TURNER HALL THEATRE (H. A. Clarke, mgr.): Traveller co. Nov. 14, 15; vaudeville; good co. and business. MacSwain co. 18, 19; fair co.; good business. Sweet Clover 23. Black Patti Troubadours 26. Heart of Chicago 26.

RAWLINS—OPERA HOUSE (T. H. Frew, mgr.): Sweet Clover Nov. 21; excellent co.; good house. Heart of Chicago 25.

LARAMIE—OPERA HOUSE (H. E. Root, mgr.): Mack Swain Theatre co. Nov. 21-26.—**NEW GRAND** (William Marquardt, mgr.): Sweet Clover 23.

CANADA.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Baroness Fiddlesticks Nov. 18, 19; very elaborate production; preliminary trials preparatory to its opening in New York; ran very smoothly; pleased large audiences, who appreciated very much seeing a New York production, including orchestra, in Ottawa. Girl from Kay's 21, 22; good performance; fair business. King Dodo 25. Liberty Bells 28.

GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Fiddle-dee-dee 21-26; fair performance and business.—**ITEM**: Members of intercollegiate football teams, McGill, of Montreal, and Queens, of Kingston, attended performance of Baroness Fiddlesticks 19; usual cigars and floral offerings passed footlights to leading players.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Quinlan and W. J. Minstrels 14-16; fair business. Casanova Stock co. 17-19; usual good patronage; one of most pleasing and attractive productions that Casanova co. has given us was Iron Master, which will be bill 21-23; Paul Casanova in leading part was very clever and rest of members sustained their roles effectively. Stock co. in Le Doigt de Dieu 24-26. Tiddiekins 28-30. Stock co. 1-3.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Mummy and the Humming Bird Nov. 17 (Thanksgiving Day); two performances; big business. Guy Brothers' Minstrels 18; light attendance. Nannette Comstock in The Crisis 19; two performances; fair business; pleased. Prince of Pilsen 21; good performance; large audience. Marks Brothers' Stock co. opened 22-26 to good business. On the Suwanee River 1. Earl of Pawtucket 3.

HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney and Small, props.; A. R. London, mgr.): Crisis Nov. 17; first-class performance; large and appreciative audience; entire satisfaction. On the Bridge at night 18, 19; very fair performances; popular prices. Prince of Pilsen 23; splendid performance; packed house; co. most capable. Guy Brothers' Minstrels 25. Earl of Pawtucket 1.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): Guy Brothers' Minstrels gave two performances on Thanksgiving Day, Nov. 17, to large audiences; entertainment good; satisfaction. Nannette Comstock in The Crisis 18; good audience; Miss Comstock's portrayal excellent; good support; good business. Prince of Pilsen 22.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): On the Bridge at Midnight Nov. 14-16; capacity; good co. and scenery. Mummy and the Humming Bird 18; \$600 house; everybody enthusiastic. Columbians 21; good co. Pinafore 24, 25. Caveny 2. Little Outcast 9. Erminie 13, 14. King Dodo 17.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Princess Chic Nov. 14-17; splendid; S. R. O. Yon Yonson 18, 19; large attendance. Yeomen of the Guard 24-26. Billionaire 30-2. Rudolph and Adolph 9. Tenderfoot 12, 13. Sign of the Cross 14-17. Rivals 19-21. Candida 22-24. Haverly's Minstrels 26, 27.

BRANTFORD, ONT.—STRAFORD OPERA HOUSE (F. C. Johnson, mgr.): Mummy and the Humming Bird Nov. 15; attractive performance; fair house. On the Bridge at Midnight 17; full house. Guy Brothers' Minstrels 23; fair house and performance. Patten and Berry in Jerry from Kerry 25.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Edna Lindon Stock co. Nov. 14-19; good performances and business. Plays: A Southern Romance. Count of Monte Cristo. Engineer. Sea of Ice. Man Behind. Moths. Irene Jeavons Stock co. 21-26.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Branigan, mgr.): Baroness Fiddlesticks Nov. 17; splendid co. S. R. O. Harry Lindley Stock co. 21-26 opened to large business in Over the Hills to the Poorhouse. Liberty Bells 8.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): W. S. Harkins co. in Nevada Nov. 17-19; S. R. O. 17; good business 18, 19. Harkins co. 21 in Provinces, returning 28. Stetson's U. T. C. 24-26.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Dalley Stock co. Nov. 15-19 in Parish Priest, Arizona; co. opened third week of engagement 21 in The Magistrate; excellent performances; satisfactory business. Soldiers of Fortune 24-26.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr. and prop.): William Lloyd in Richard III Nov. 17; crowded house. Jeavons Stock co. 21-26. Plays: Brother Against Brother. Lost and Won. Guy Brothers 28. Guy Marks co. 5-10.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): Jeavons Stock co. Nov. 10-12 in A Wife's Devotion. Damon and Pythias. Down on the Farm. Brother Against Brother; business good; performances fair. U. T. C. 23.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Eagan, mgr.): Marks Brothers Nov. 14-21; packed houses; satisfaction. Guy Brothers' Minstrels 22; small house; good performance. Meister Singers 24.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Richard III Nov. 22 canceled. Winsome Winnie 7.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Butcher, mgrs.): Jerry from Kerry Nov. 22, excellent performance; full house.

ORILLIA, ONT.—OPERA HOUSE (Thompson and Robbins, mgrs.): Canadian Jubilee Singers Nov. 18; fair co. and house. Meister Glee Singers 15.

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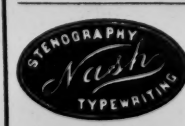
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